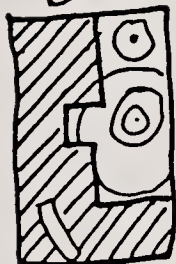


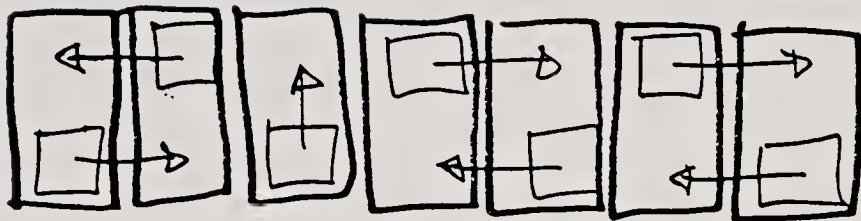
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PETER JENSEN

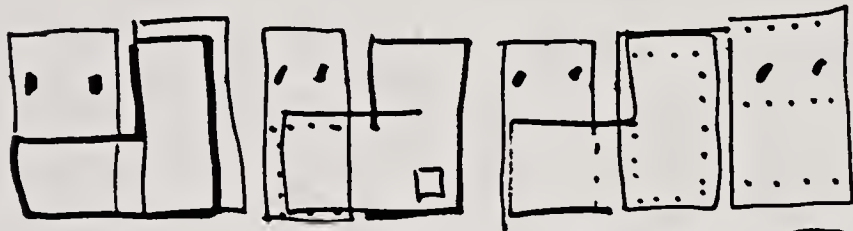


© SEPT 1984 N.Y.C.





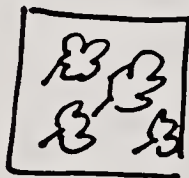
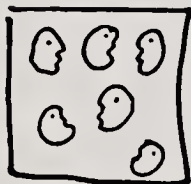
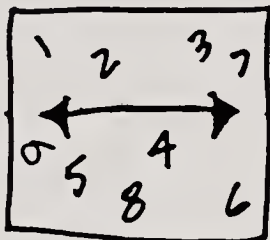
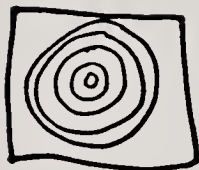
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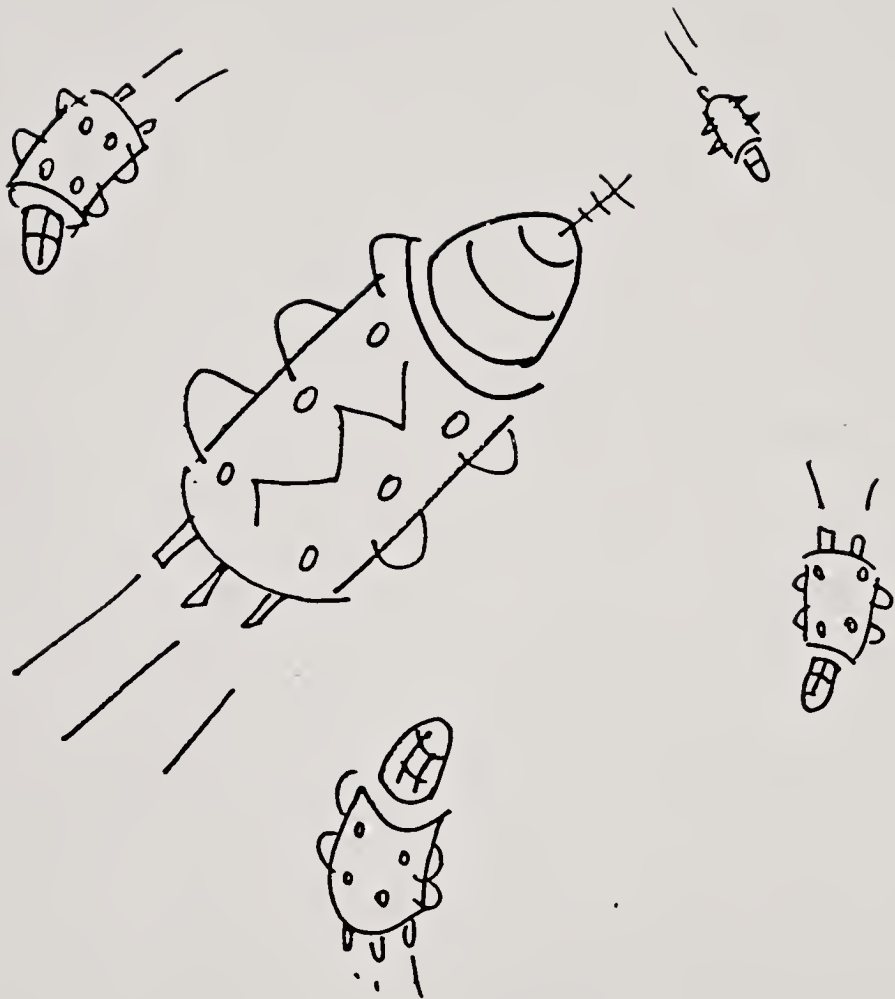


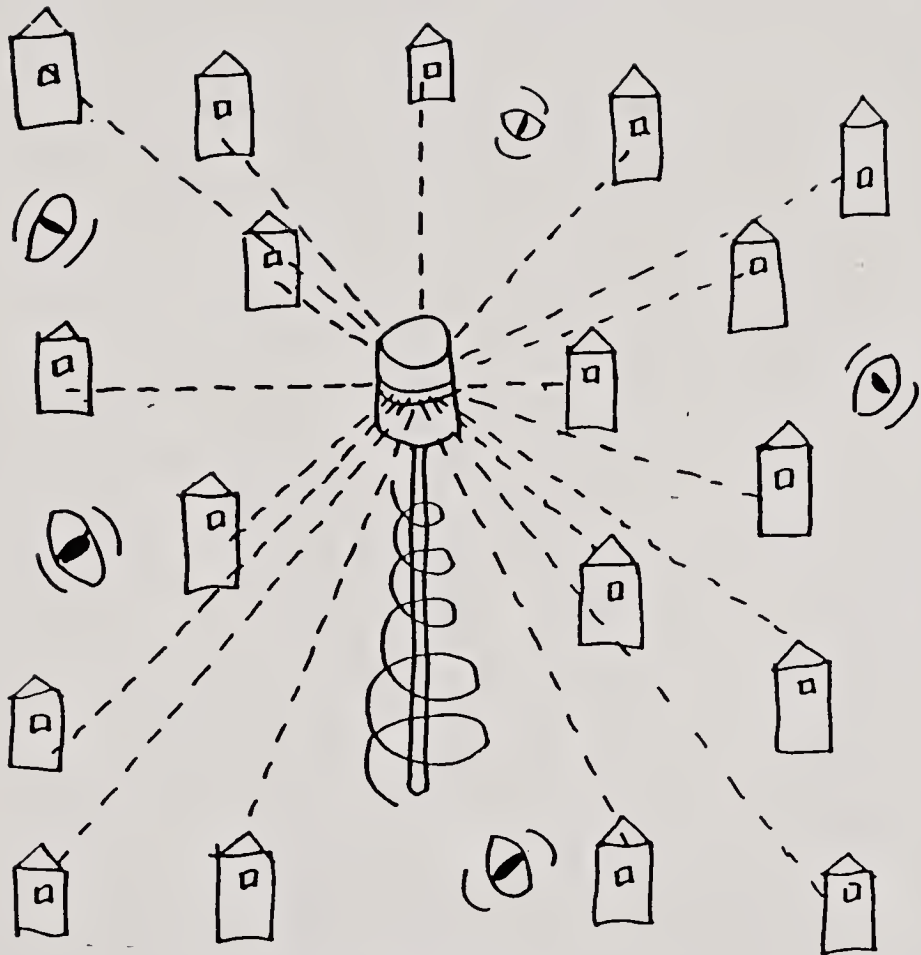
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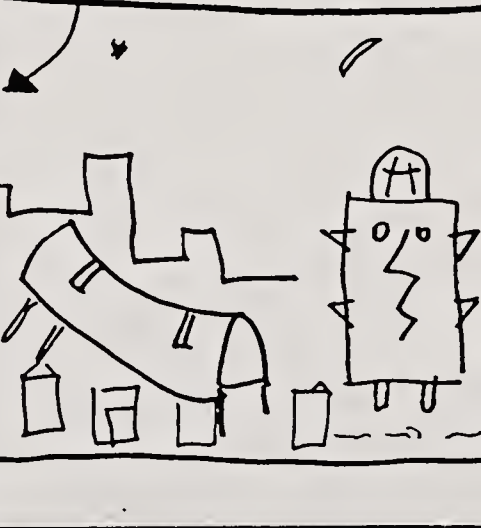
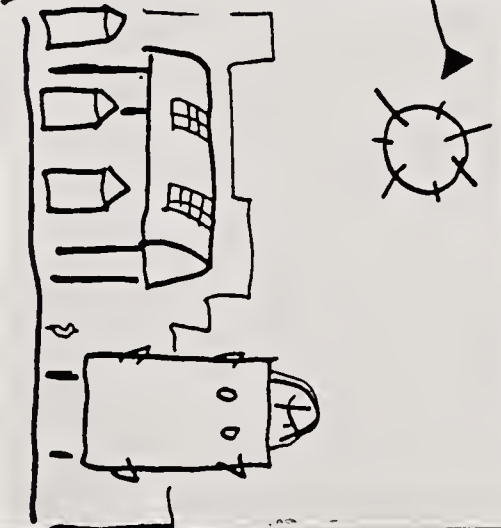
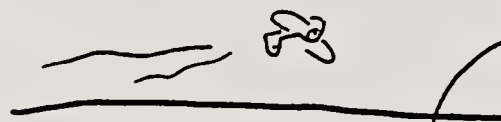
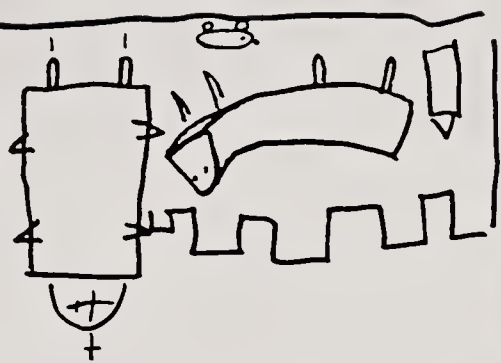
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panop TV ism





The Garden of Eden

By Alan Purpur (a.s.h. rev. 100 ago)

If The Garden of Eden is anything more than a unique low-income environmental/landscape architecture in the spirit of the Urban City by late Robert Smithson, it may be classified reasonably as an artwork in name (I prefer the non-committal/denialist term "immaginative") rights under Article 1, 4, 5, 7, 8, 9, 10, and 16 of the Declaration of the United Nations (I prefer "Articles"), under Article 18 of the United Nations' Universal Declaration of Human Rights, and under Paragraphs 1 (a & c), 2, and 3 of Article 19 of the International Covenant on Economic, Social and Cultural Rights, and under Paragraphs 1 and 2 of Article 18 and 19 of the International Covenant on Civil and Political Rights (which Declaration and Covenants comprise "The International Bill of Human Rights").

The Article of the U.S. Declaration states (deliberately edited to avoid the racist usage in Article 19 in 1948): "Everyone has the right to freedom of thought, conscience and religion; this right includes freedom to change . . . religion and belief, and freedom, either alone or in community with others and in public or private, to manifest (one's) religion in teaching, practice, ceremony and observance."

The religion implicit is the "born-and-born" creation of The Garden as a blend of Justice and Imagination.

Article 19 of the Covenant cited above states:

- "1. The States Parties . . . recognize the right of everyone (a) to take part in cultural life . . . (c) to benefit from the protection of the moral and material interests resulting from any scientific, literary or artistic production of which (one) is the author."
- "2. The States Parties by the States Parties . . . to achieve the full realization of this right shall include these measures for the observance, the development and the diffusion of science and culture."
- "3. The States Parties . . . undertake to respect the freedom indispensable for scientific research and creative activity."

Articles 18 and 19 of the Covenant cited above state:

- "18-1. Everyone shall have the right to freedom of thought, conscience and religion. This right shall include freedom to have or to adopt a religion or belief of (one's) choice, and freedom, either individually or in community with others and in public or private, to manifest (one's) religion or belief in worship, observance, practice and teaching."
- "18-2. No one shall be subject to coercion which would impair . . . freedom to have or to adopt a religion or belief of (one's)

choice . . .

- "18-1. Everyone shall have the right to hold opinions without limitation."
- "18-2. Everyone shall have the right to freedom of expression; this right shall include freedom to seek, receive and impart information and ideas of all kinds, regardless of frontiers, either orally, in writing or in print, in the form of art, or through any other media of (one's) choice."

The plan of the City of New York to vandalize The Garden of Eden on University Avenue constitutes a flagrant assault on and violation of the rights just cited and the "unalienable rights" of "Life, Liberty, and the Pursuit of Happiness" of the Declaration of Independence; these persons laboring in The Garden since 1975 have a natural right to dignify their City-absentee environment, to make it useful (including "night soil") for growing food and flowers, and to produce citizens.

The Billboards have no word for "art" or "artist"; creativity is seen as a natural source of inspiration to gods and serving the community.

"The cause of the Billboards is the University, with the tools of creativity, what the Natural have destroyed with their weapons of oppression." — Wall graffiti seen at University and Allen Streets in New York City's Lower East Side.

It is said that it takes no fewer than 500 years to create one inch of topsoil; on that basis, The Garden of Eden represents 2,000 to 3,000 years of evolution—and that's a lot of (re)development for City officials and bureaucrats to ignore, to disregard repeatedly, and to attempt to destroy through consistent denial of "the process" of low

Biologically-psychologically-philosophically, The Garden, as "a workshop in human rights" (John Maguire, Eastway, January, 6 November 1979, p. 24), addresses the problem of immaginative alienation from the earth (a symptom of self-alienation or alienation from one's own mind/body), which alienation produces a cognitive misconception of pathological behavior: urban crime, social illness, etc.

A visitor to The Garden observed that English is the only language that uses "mind" and "dirty" as terms of disparagement. Since the world once ate carrots, potatoes (dirt) has been forced by the natural process of the decaying of food plant and animal bodies and soil. As J. B. Lawrence observed, there is nothing inherently wrong about the word or the reality of shit (see Human)—the "vulgars" exists only inside people's heads and not outside in the real environment.

See wall I remember being told in the first grade in semi-rural Missouri by "Teacher" Pauline Jackson to read out by mouth with soap for having said too much "shit": I also remember thinking, "too, there is something really weird about this 'educational' system: I'd better keep my third eye on it." I have wondered since then (1936) if Mr. Jackson ever "passed out" his cerebral circuitry. I guess I should give our an anastrophed (or rev. 100 ago) copy of Immagine (see final paragraph below) for that purpose (if one still has or ever was alive).

"People having 'insensitive insights' . . . can learn and bring back useful information about the gardens in the 'unintended mind,'" wrote Robert Smithson on page 112 of Stalking the Wild Pastime—On the Semantics of Consciousness (B.F. Davis, New York, 1977). On the next page he says, "Any serious event can be known across the universe instantly by consciousness whose interest or business it is to know those things."

"Consciousness," according to the 1975 edition of The New Columbia Encyclopedia, came "in psychology, a term commonly used to indicate a state of being aware of the environment."

One's environment is continuously and simultaneously "inside-the-mind" and "outside-the-mind" in the paramegory of General Semantics (Alfred Korzybski). My perception or conceptualization is purely a mental construction, such as the "false-to-true" Aristotelian concepts of "straight," "rest," "paradoxical," "curvature," etc. There are no "straight" lines "inside-the-mind," nor any psychological "curvature" there to distort them. Likewise, in comparing the Pythagoras in Athens, based the "horizontal" line upward at the end to make the line look "straight."

"The Problem, from Adam's point of view," wrote Thomas Green in "The Purple People" (New York magazine, 27 August 1979, pp. 66-72), "is our civilization's gross lameness." So're feeling ourselves. So calls the leaders of government "ignorance." Ignorance of the word is a good stopper for the smaller poisoning of the air, earth, and water with smoke and carbon, radioactive refuse, deadly chemicals, and sewage.

"I am reminded the Flame Wall 'because it's counterrevolutionary to pollute the oceans.' Has even been a hole a foot wide and a foot deep [to keep the Flame Wall tall (10 ft)] and fill it with . . . olive seed, vegetable scraps, weed seedlings, and purple secretions. The Chinese have used this method of topsoil production for millennia: they call it making night soil. Another of Adam's favorite quotes is from Tard

(presumably "dug") Foucault, agricultural official of the Empire's Republic of China: "I consider every garden to be a small-scale fertilizer factory."

Aristotle, who lived before the human invention covers and built them with clove later, calls earthworms "the intestines of the earth."

"There are millions technology alternatives in flame toilet plumbing," wrote John Jay (presumably of Miller Lane 8, New York) in "Hazardous evolution begins at once—where you'd least expect it" (New York Times, July-August, 1979, p. 9). "That is exactly a complete reversal in the thought processes of most environmentalists 'civilized' individuals. These and dozens of body functions will have to be discarded by too ugly activities who can I.E.A.S.S. (I.E.A. Space and Exploration for Symbolism) by 1984.] To use direct, planned, responsible for their shit. . . ."

Adam, one commentator, "is a man with a very political awareness and a razor-sharp sense of humor. I came to him the Original position of an anti (old) evolutionary who has for years been to reveal a profoundly simple truth only to be refuted and denied time and time again."

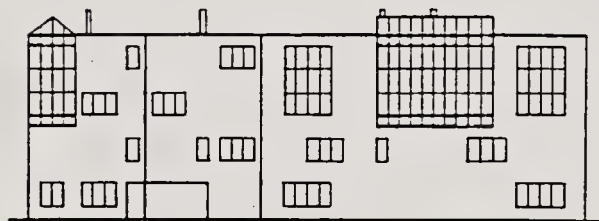
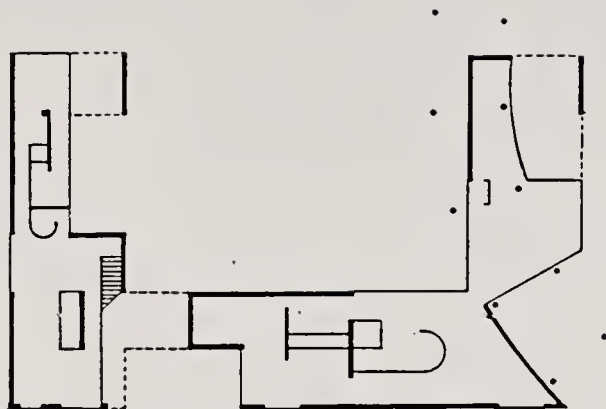
"The view of the cathedral which Occidental glory is making of this biography, perhaps it is also the critics stopped laughing and started to laugh (laughing) (appears in original)."

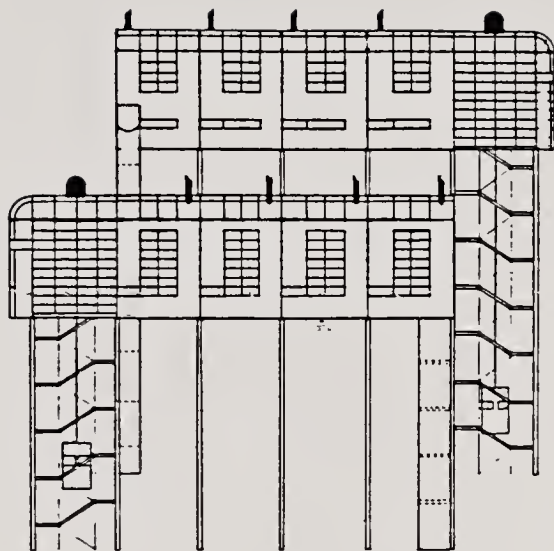
"To orient oneself" comes to come to the fact. I have never heard anyone suggest a path to get "occidental." Probably because the vast efforts from an anti-environmental poisoning attributable to a multicultural (non-"cultural") interpretation of the word "cultural" is impossible (1976).

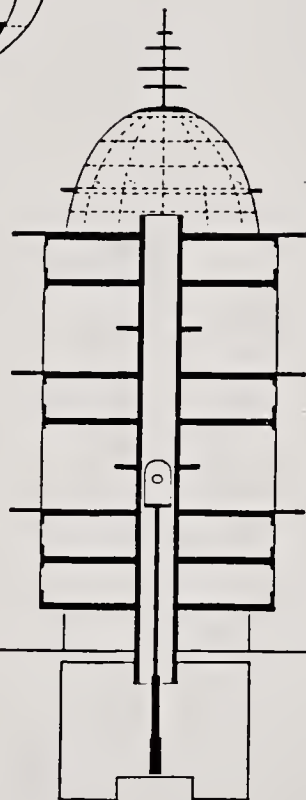
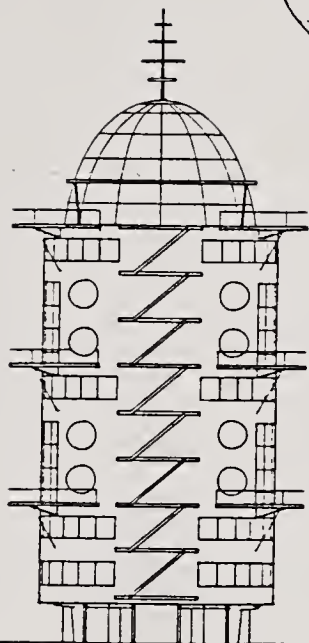
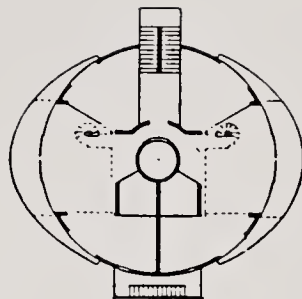
The word "psycho," according to Yamamoto's New World Dictionary of the American Language (Doubleday, Garden City, 1970), came, in psychiatry, "the mind considered as a subjectively perceived, functional unit, based ultimately upon physical processes but with complex processes of its own; it governs the total organism and its interaction with the environment" (emphasis added).

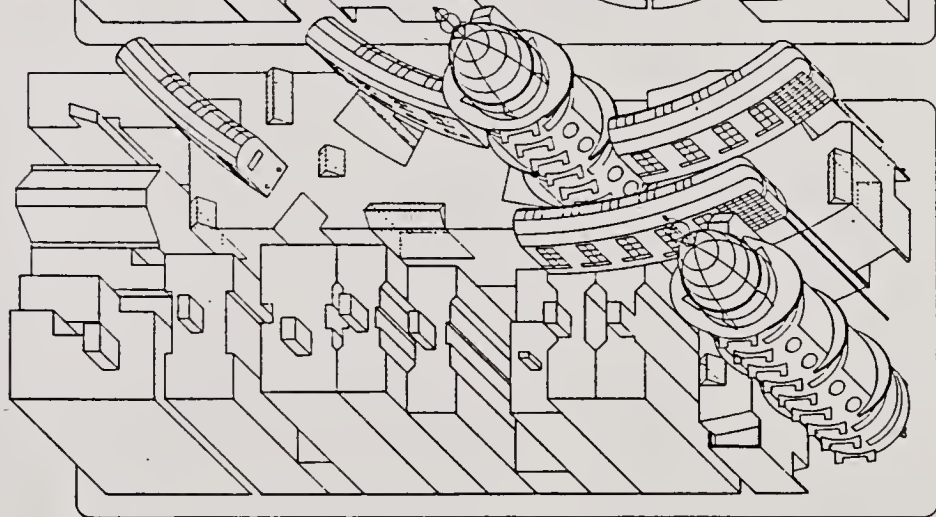
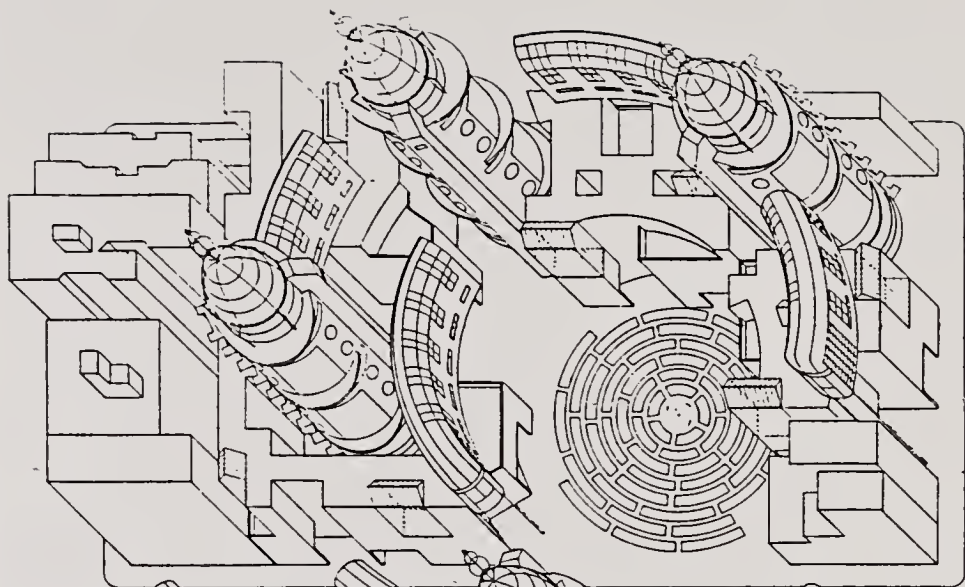
All of which, hopefully, "explains" why I learned, for too private publication of a one-line book entitled Immagine in 1972 (three years before starting to create The Garden of Eden), a literary device entitled "Tard" (an interpolated psycho police of the seventh planet, Uranus. S.I.F.J. is defined as "the intelligence of the thought police" (as found in George Orwell's 1984 and in The New Columbia Encyclopedia under "Secret Police"). (the end)

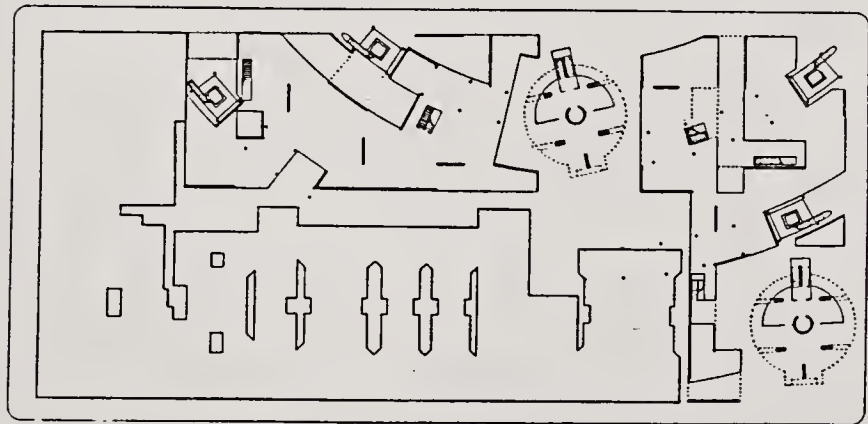
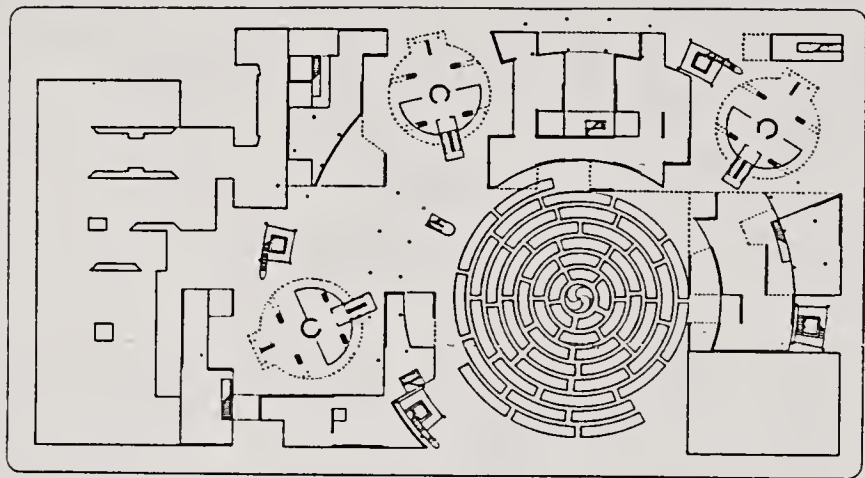


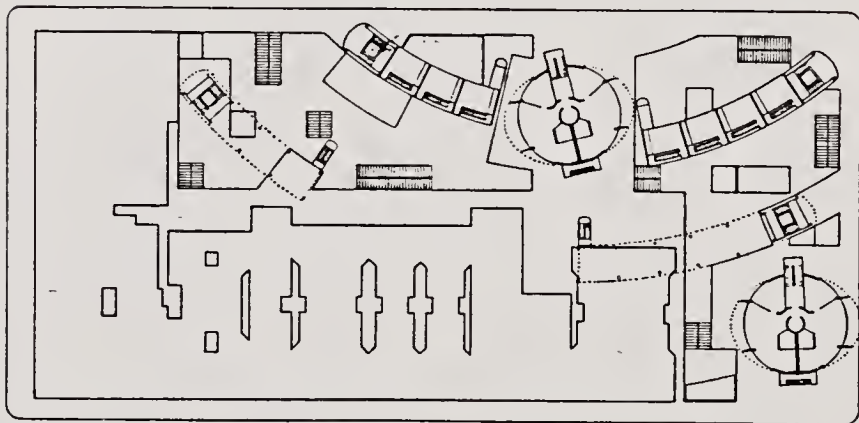
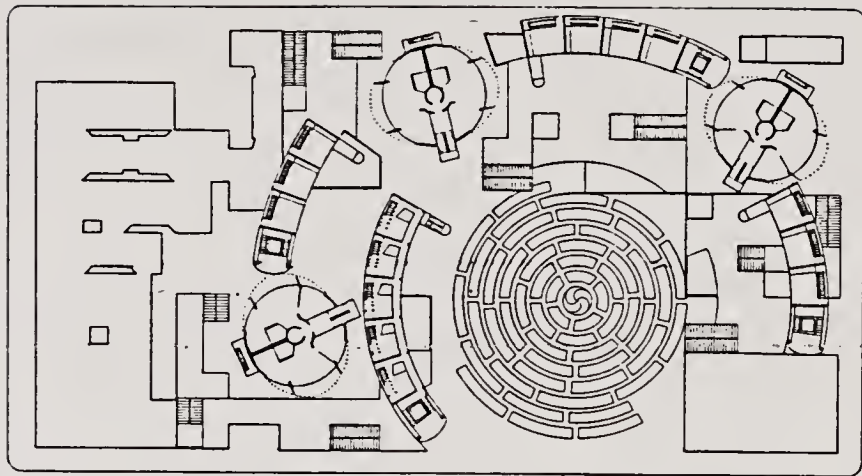


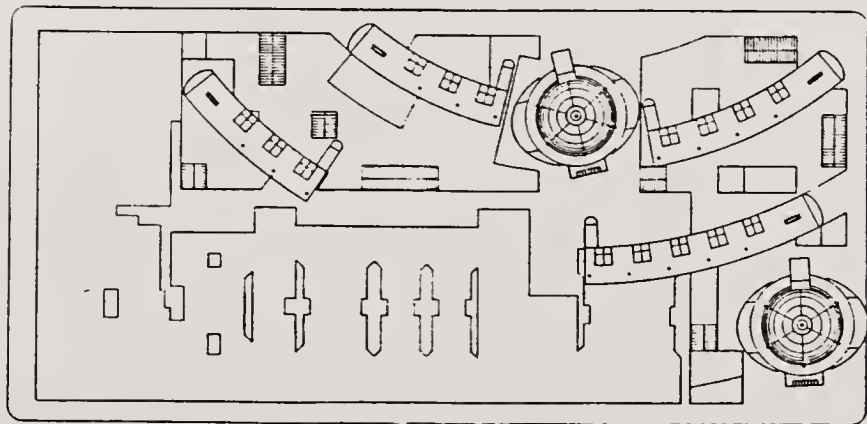
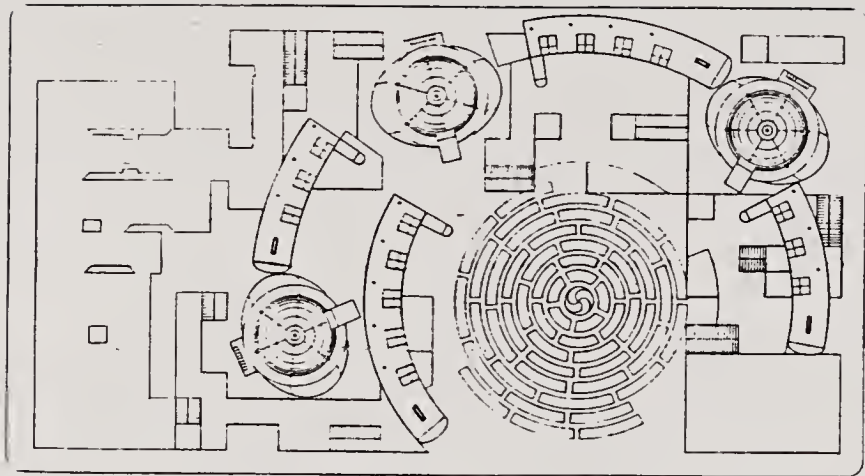














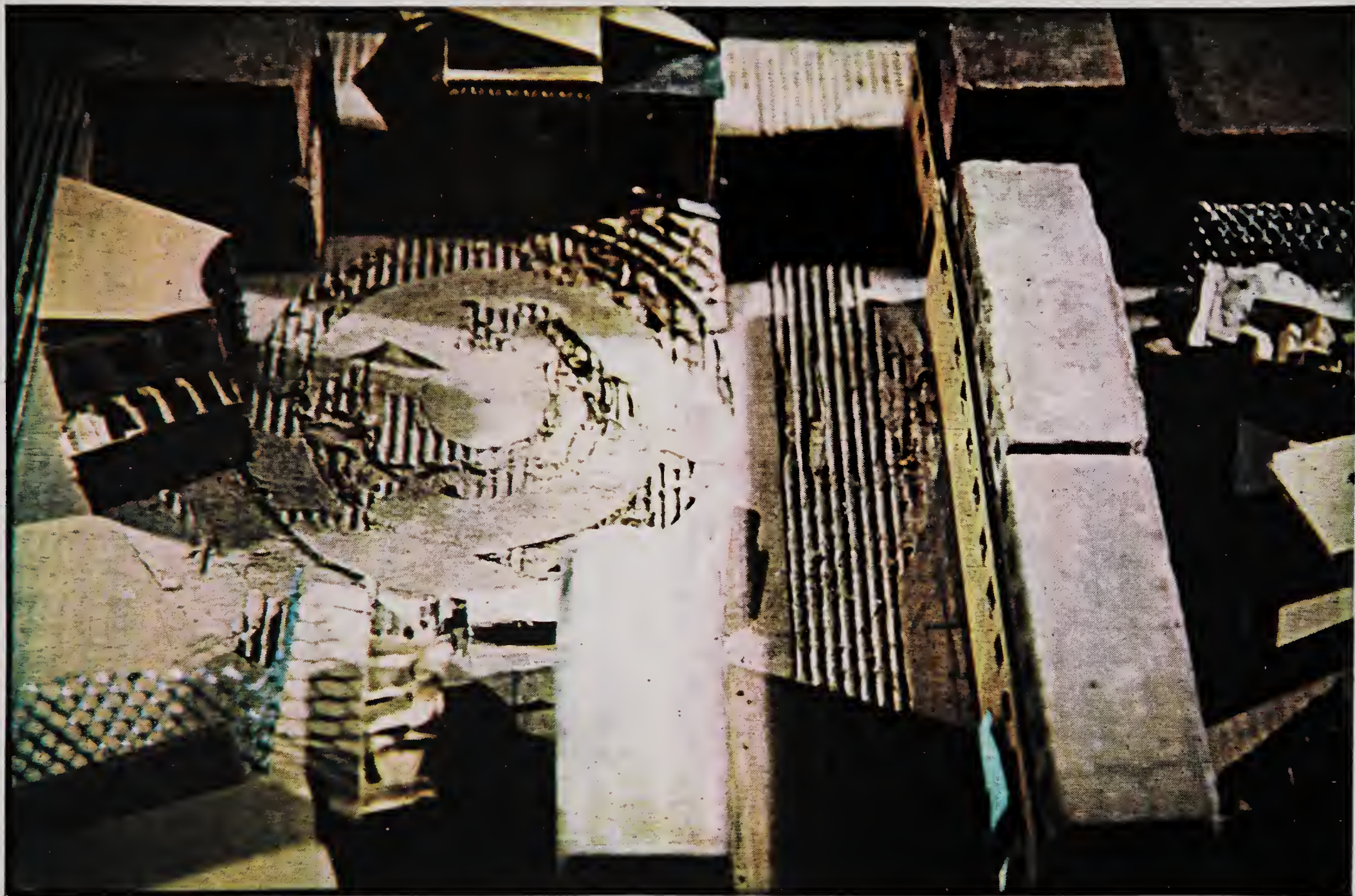
I Our project is a description of a process that consists of reclamation, revitalization, and renewal. This is a cyclical process although each phase is never wholly free of the elements of the others and, as such, edges are blurred. What is new decays, and out of the urban detritus the earth returns, until covered with the new once again.

We have attempted to freeze the cycle, as does the Garden of Eden itself. In so doing, The Garden of Eden frames the visual frenzy of this neighborhood where the insertion of the new collides with the displacement and relocation of the old, and where chance occurrence vitalizes interstices - a rare and considered glimpse of an urban fact.

Anderson-Wheelwright, Associates

Ross Anderson
Peter Wheelwright

Jennifer Nadler
Wesley Goforth
Jeremy Hawker



ANDERSON / ^{WHEELWRIGHT}
~~BOSS~~

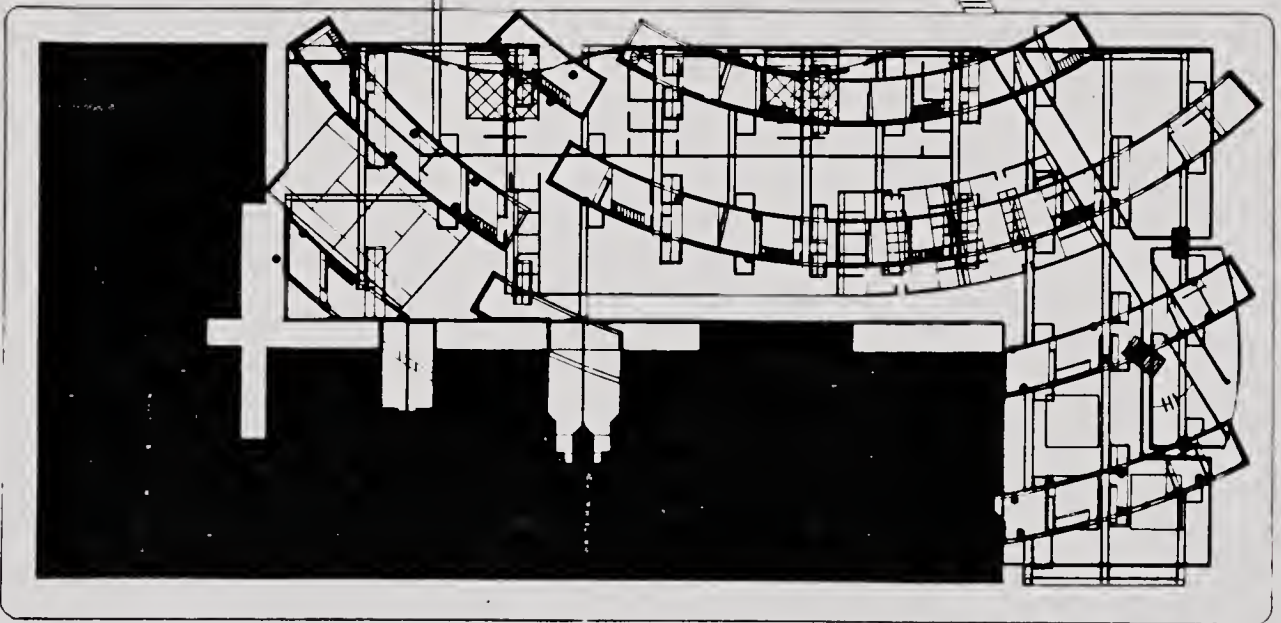
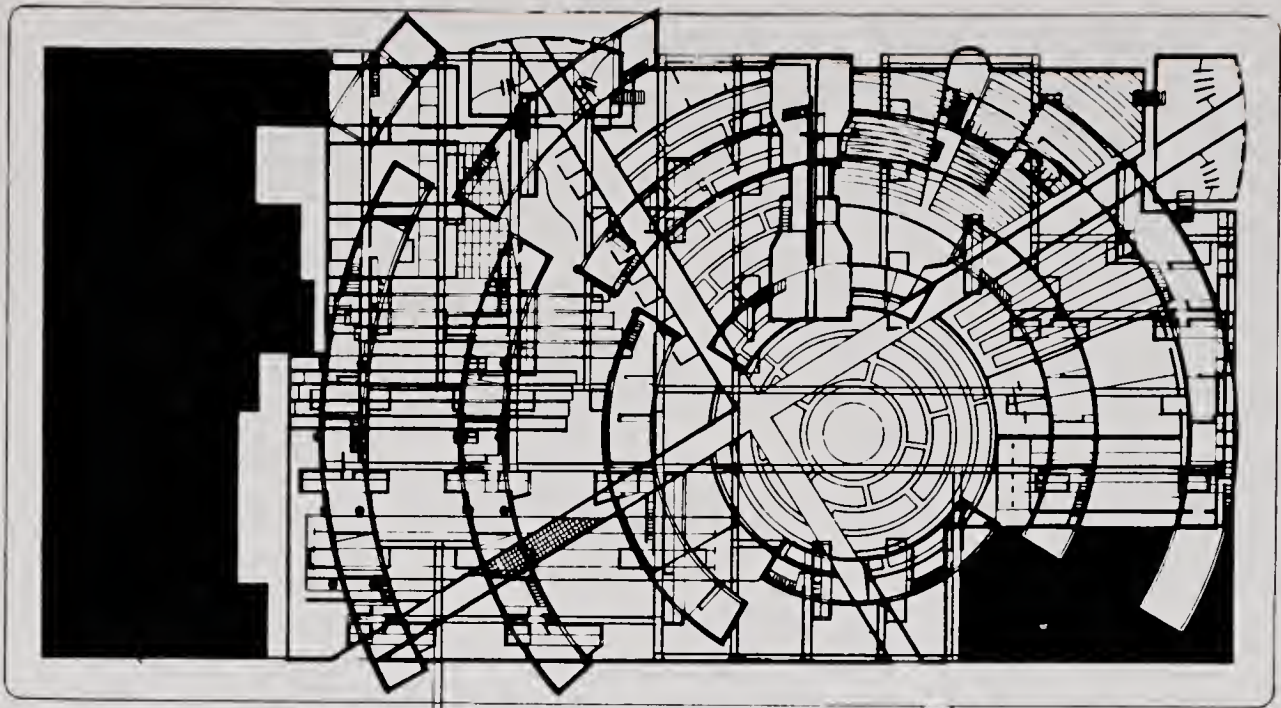
Scheme for Adam's House in Paradise

Alastair Standing and Marek Walczak

We began with the synthesis of two ideas: One is expressed by a Cartesian grid (Manhattan) and the other, by curves expanding out of Adam Purple's (Yin Yang) garden.

In thrusting together two ideas, we've created a dense urban fabric in terms of spacial overlay, use of facility and building materials. Layered within the expanding circles meeting grid, steel piercing fluid concrete, there are people living above sheep grazing above joggers, fencers, gymnasts and swimmers sweating it out in the gym.

The apartments surround Adam's garden like protective sheaths--focusing on the garden below and turning their backs on the city. At the same time, they are physically tied to the city by catwalks which slice through the sheaths and drops down to the roads.



M A R E K W A L Z C A K

Architectural Association Diploma: 1983
 Exhibition: Group Show, Max Protech Gallery - 1984
 The Terminal Show - 1983

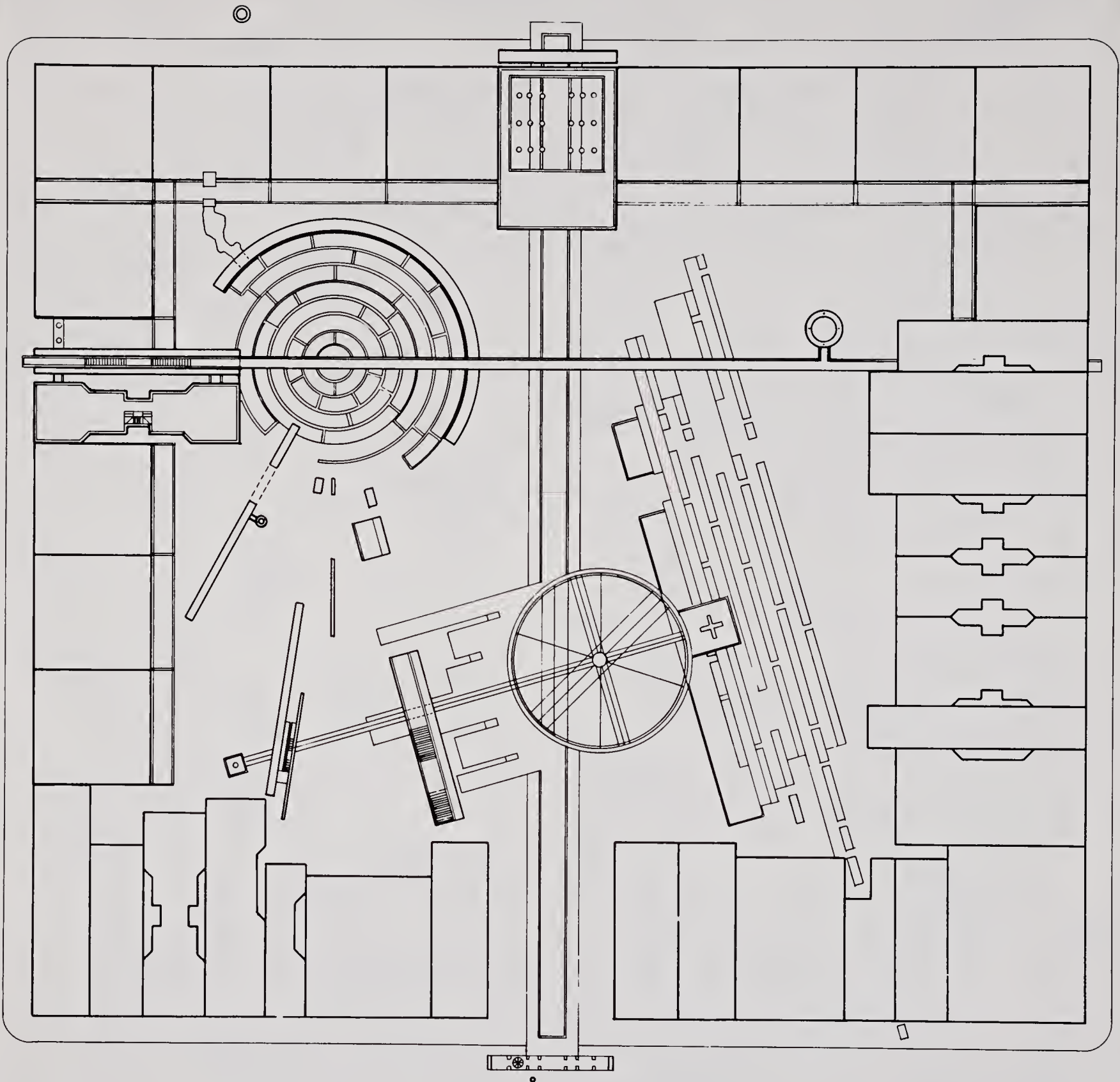
A L I S T A I R S T A N D I N G

Architectural Association Diploma: 1983
 Work: Office of Zaha Hadid, London

Our proposed project was generated by the two forces acting on this site: the Manhattan city grid and the ideals expressed in the configurations of Adam Purple's "Garden of Eden". In a process of synthesizing those two forces, we arrived at a new city garden. The proposed housing for 180 families reflects the city grid while the garden acts as a direct counterpoint to those housing needs, creating a system of its own. The movement of celestial bodies and their resulting effects on the earth have dictated the elements of the garden. The elements are:

an aviary, raceways for fish, a telescope, observation platforms, a linear maze, reflecting pools, flower and vegetable gardens, an animal house, a tower and gates.

Karen Bausman
Leslie Gill



K A R E N B A U S M A N

Cooper Union, B. Arch, 1982
 Founder of Studio Plus

L E S L I E G I L L

Cooper Union, B. Arch., 1982
 Founder of Studio Plus
 Exhibition: The Terminal Show, 1983

EAST OF EDEN

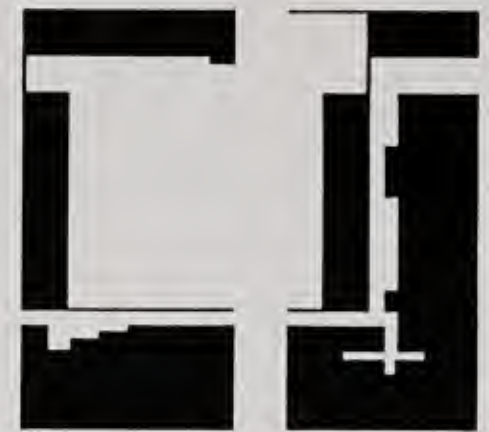
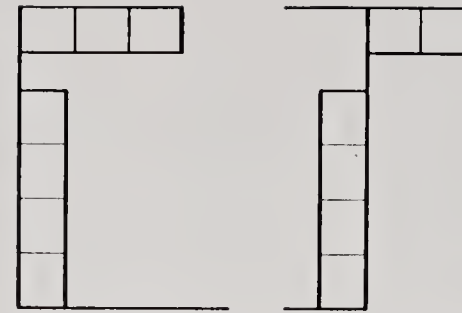
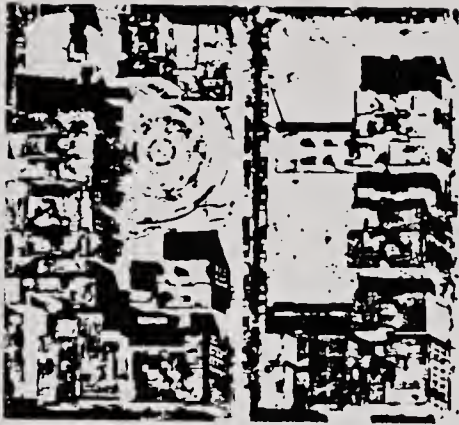
by

BA-BA ARC

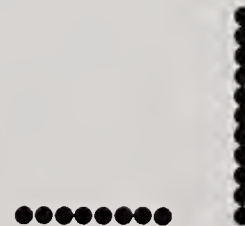
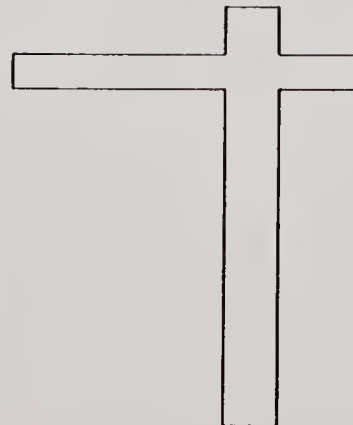
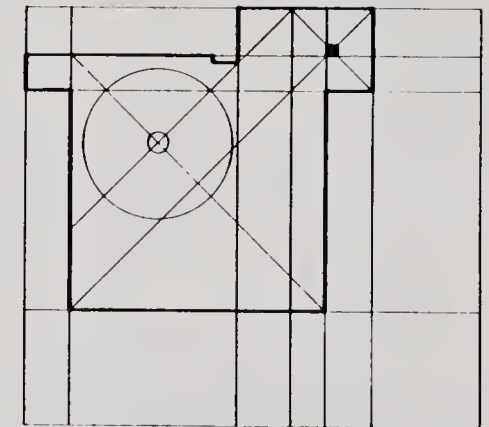
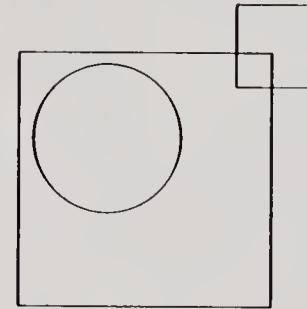
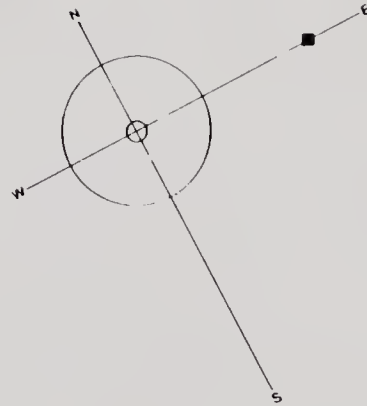
Dreaming Of The Epicenter - 1984 - Cloister Housing - Composite

Genesis 3.24 - Cardinal Orientation - Analogical Spaces - Geometrics

Walking The Dog - Access Axis - Fo(i)liage - Adam's House In Paradise

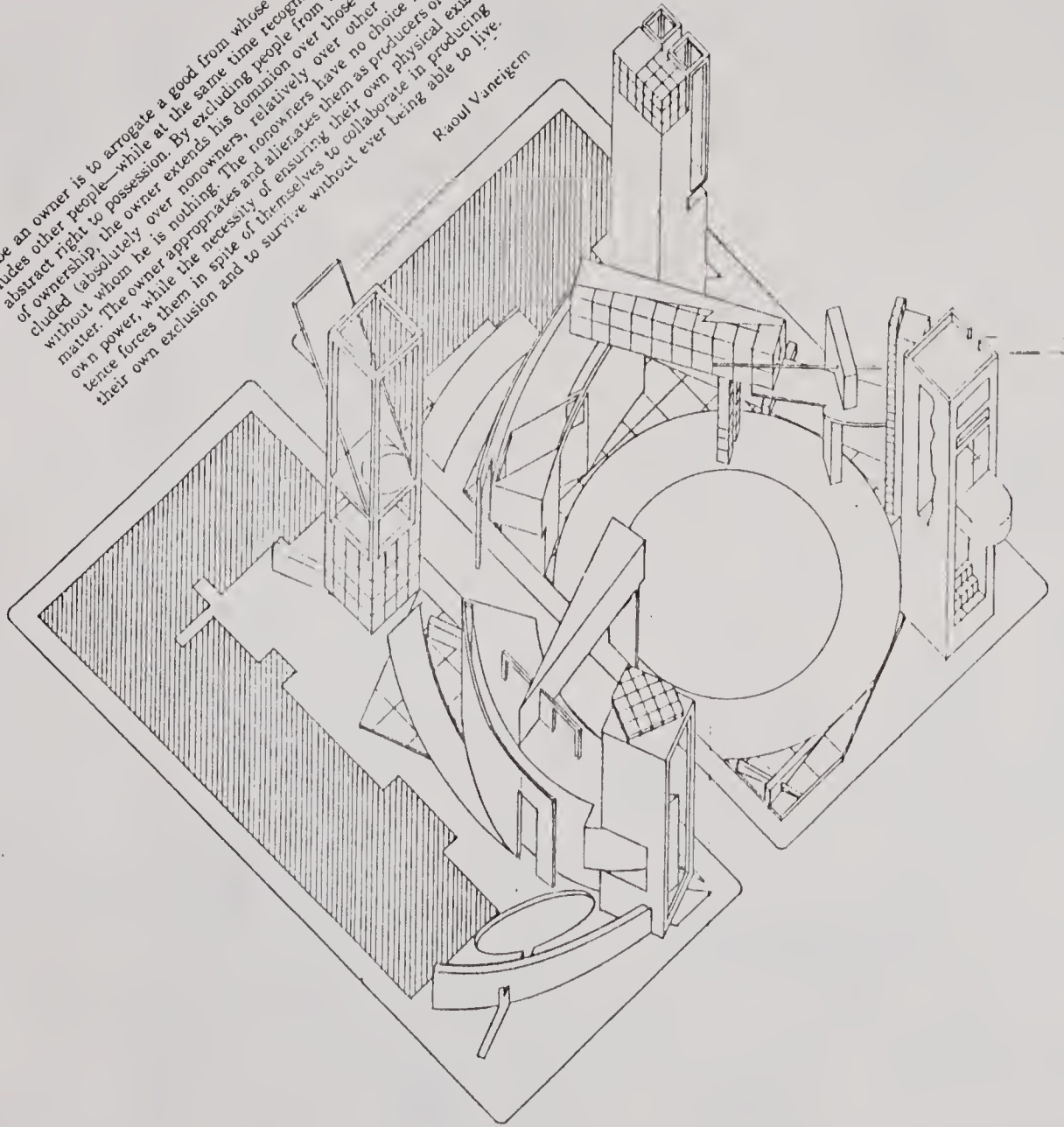


24 So he drove out the man: and he placed at the east of the garden of E'den cherubim, and a flaming sword which turned every way, to keep the way of the tree of life.

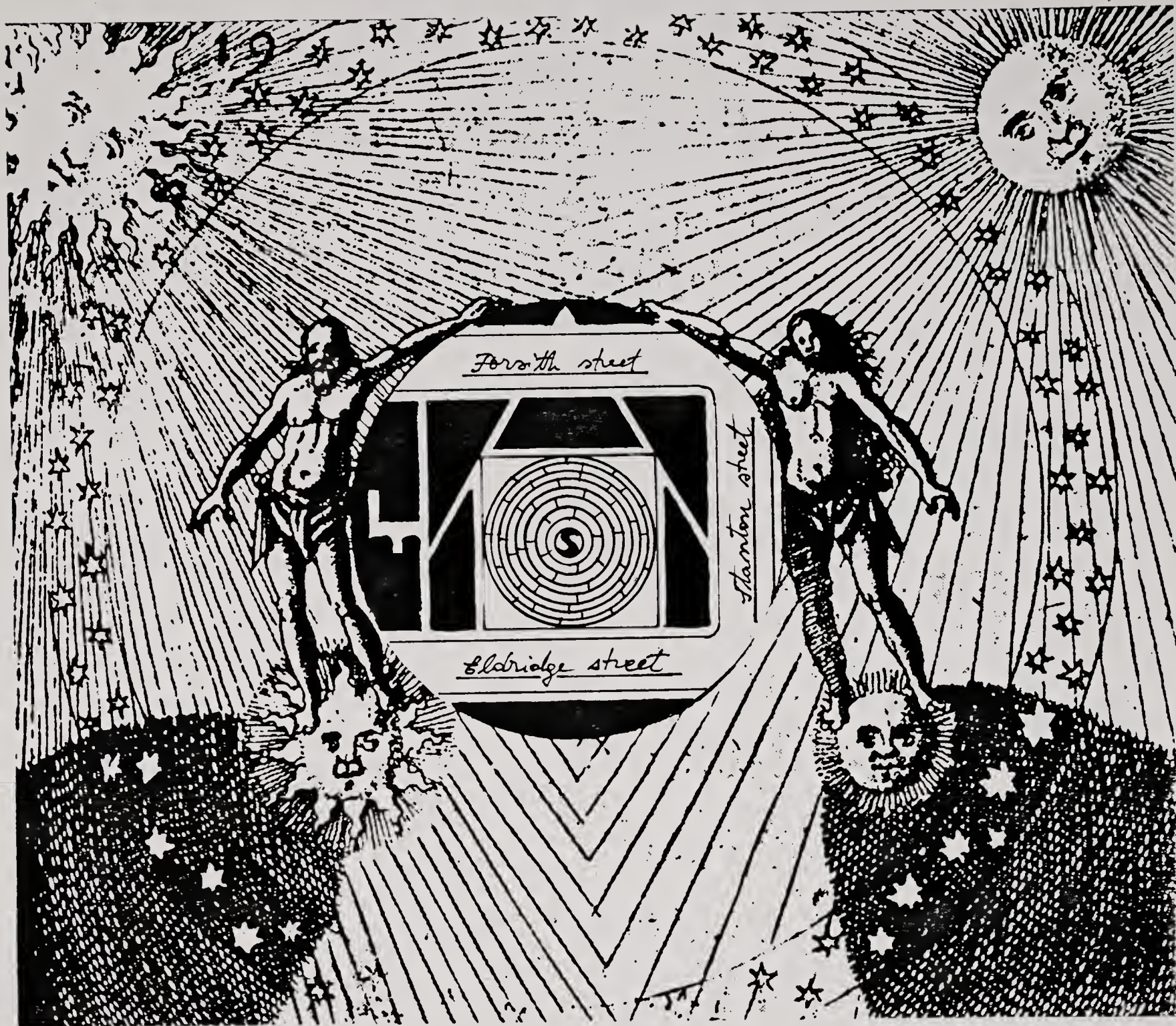


To be an owner is to arrogate a good from whose enjoyment one excludes other people—while at the same time recognizing everyone's abstract right to possession. By excluding people from the real right of ownership, the owner extends his dominion over those he has excluded (absolutely over nonowners, relatively over other owners), without whom he is nothing. The nonowners have no choice in the matter. The owner appropriates and alienates them as producers of his own power, while the necessity of ensuring their own physical existence forces them in spite of themselves to collaborate in producing their own exclusion and to survive without ever being able to live.

Raoul Vancigem



demetrius
manouselis



D A N C O M A

Born: 1954, Rumania
Exhibitions: STOREFRONT - 1984
Publications: Japan Architect

SPRINGFIELD, MASS. 01103
51 PARK ST. 1 YR. 10012 2, 2401 07/2

Dan Coma
New York

THE PURPLE PHOENIX

"...and from the ashes the Phoenix shall rise."

In a twilight zone of urban decay and abandonment this project attempts to encourage and sustain a unique urban creation. The concept of the Purple Phoenix is for the garden to grow and reach its maximum potential within the limits of block 421, while providing sites for a new type of urban dwelling. These houses, atop a forest of steel columns, represent the link between city and nature. The perimeter security fence and entry portals represent the link between an artistic vision and reality.

The Purples shall build a new house as they see fit near the center of the block. This house, built in the same spirit as the garden, will provide an interesting contrast to the surrounding (largely prefabricated) metal houses. The family orientated character of the project is ideally situated within a beautiful garden and next to a large recreational strip.

KEY TO DRAWINGS

① Site Plan:

- A public entrance
- B 5 bedroom houses
- C home site for the Purple family
- D apartment complex; 1,2,3 bedrooms

② Axonometric view

③ Schematic Section thru Epicenter of The Garden

④ House Plans, Elevations, scale 1:200

Structure: steel frame on Cor-Ten metal columns

Materials: steel, glass, gypsum, cement.
copper roof with south facing
solar panels. brownstone veneer
to facade, profiled stainless
steel on sides and back. steel
entry portal with solid oak door,
recycled marble 'garden path'.
3 meter high metal link security
fence with razor wire.

⑤ Typical Street Facade



The Garden of Eden and Adam Purple's struggles with the Housing Authority can be viewed as a metaphor for the relationship between man and his environment; the primal nature of the Garden, the hand-made, hand-carried effort of a single person. A fragment within the vastness and complexity of Manhattan created to fulfill an impulse or vision. A garden made of The City. A circular process of build and decay.

We have interpreted the given programme as a suggestion of desires which has led us not to a definitive design, but to a conceptual, tactical strategy that maximizes Adam's labor; less emphasis on the specific programmatic/functional concerns of housing (which will come within the next phase), and more on the "garden as a spirit of hope in a territory of poverty and drugs."

We can save ~~xx~~ Adam's garden, but what will become of all the other gardens---fire escapes teeming with gently coaxed foliage, windows filled with tenements' grown plants, coffee cans and plastic cups nurturing a thousand personal Edens?

Acknowledging that interest in Adam Purple's garden (and the Lower East Side in general) has suddenly ~~been~~ heightened due to the imminent gentrification of the area ~~and the fact that the area is being~~ ~~transformed~~ accompanied by the real (and metaphoric) destruction of Eden, this scheme attempts to preserve the ~~g~~ acclaimed garden, provide a scheme for housing, ~~and the fact that the area is being~~ ~~transformed~~

protective

towers mark the edges of this wall and provide
a way to view the garden from many different

from several different tall vantage points. The townhouses are entered from a second story deck, which faces onto the garden; the deck also allows for one to look down upon the, and delight in the everchanging ~~xxxxxxfxthx~~ map ~~xxxxxxx~~ of Eden. Finally, an internal, pedestrian street wraps the garden along the inner portion of the two block site. Populating this pedestrian street are pavillions, ~~xxxxxxxxxxxxxxxx~~ whose use fluctuates ~~xxxxx~~ on a diurnal pattern, ~~xx~~ which is determined by the constant and changing needs of the immediate community. Hence, the pavillions ~~xxx~~ can be used as a Mercado in the morning, play shelters for children in the afternoon, ^{and} temporary shelters for the homeless and displaced at night.

~~I do not know whether architectural form can have a significant impact on ~~XXXXXX~~ people's lives anymore~~

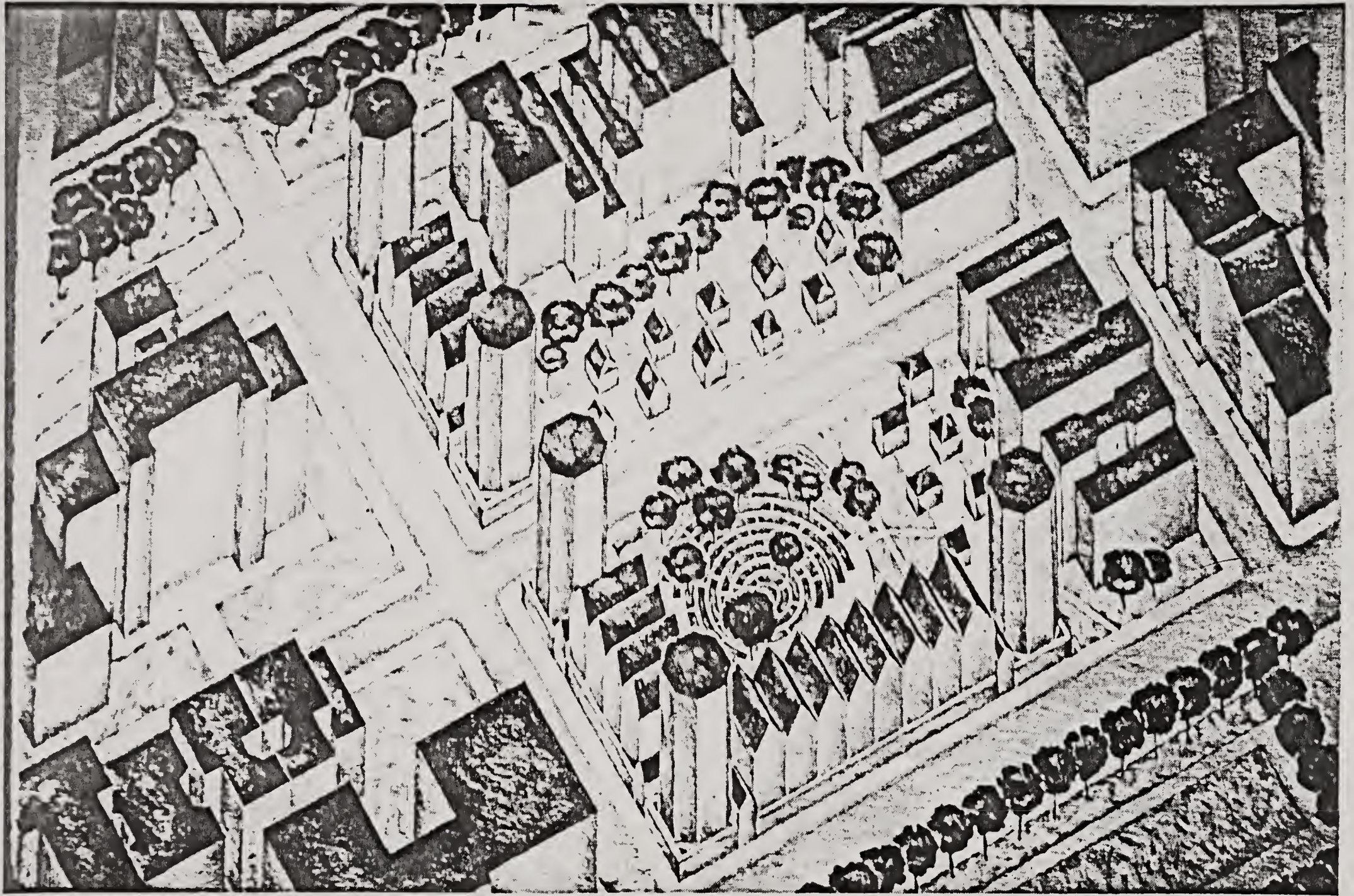
Mary Pepchinski

Brooklyn ny

1984

It is my intention that garden, shelter, + Community can co-exist; art, ~~and~~ necessity + Community do not need to be adversaries.

10:15
and pissed off.
Where the
hell are you
people.



ERIC OWEN MOSS
A R C H I T E C T

1337 ocean avenue, suite x
santa monica, california 90401

213-3948389

213-4593084

STONEHENGE RECODED/KNOSSOS UNLOADED/MANHATTAN OUTMODED

"At this moment there was a terrific explosion. It was New York....

....and just as it is said that no two men can really know what each is thinking of,
what either sees when he speaks of "red" or "blue", so can no man ever know just what
another means when he tells about the city that he sees....

....no man can be certain he has seen the city as it is, because in the hairbreadth of
that instant recognition a whole new city is composed, made out of sense but shaped and
colored and unalterable from all that he has felt and thought and dreamed about before...."

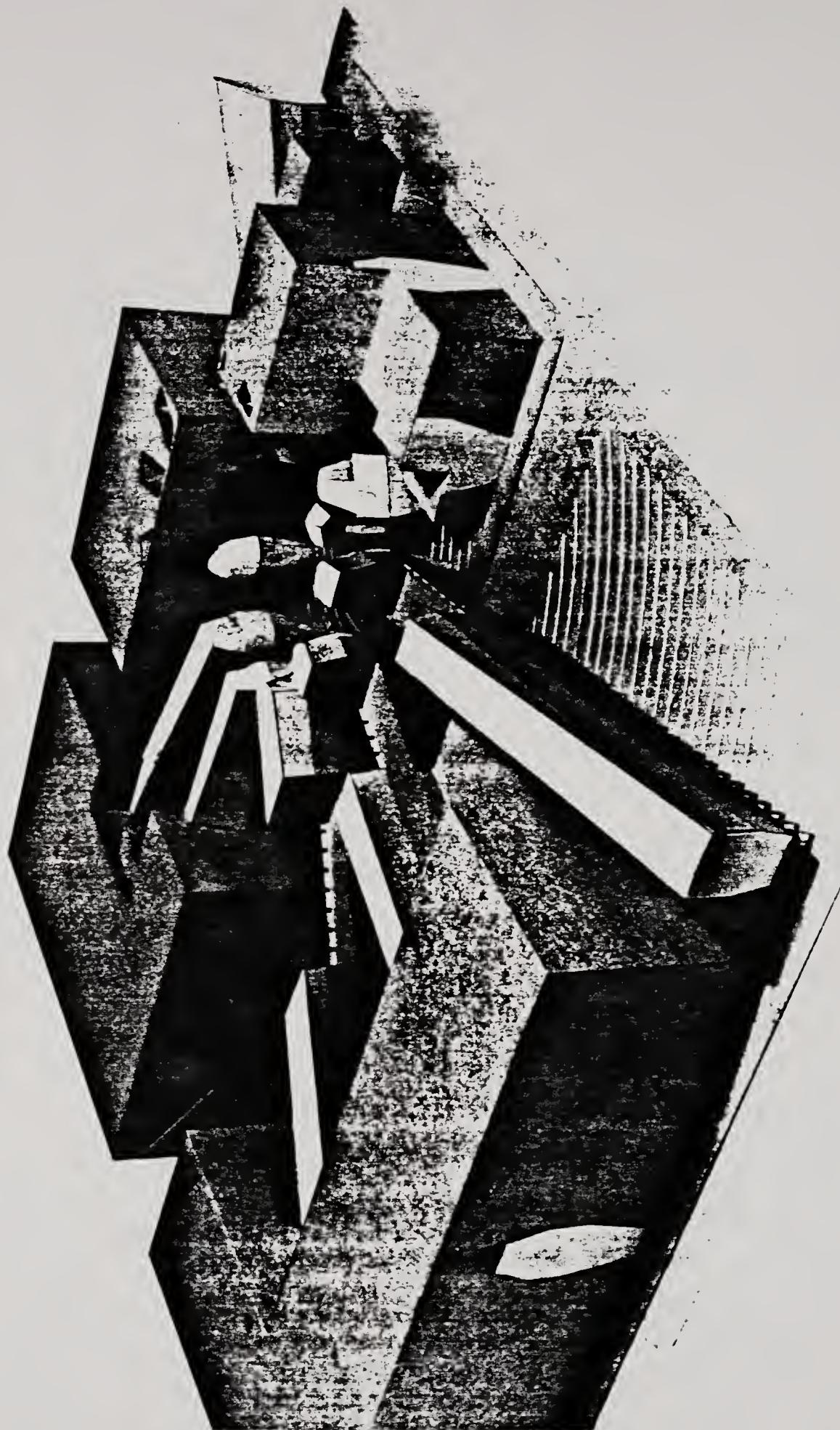
-- with apologies to (the real) Thomas Wolfe - The Web and the Rock

Eric Owen Moss

Architect

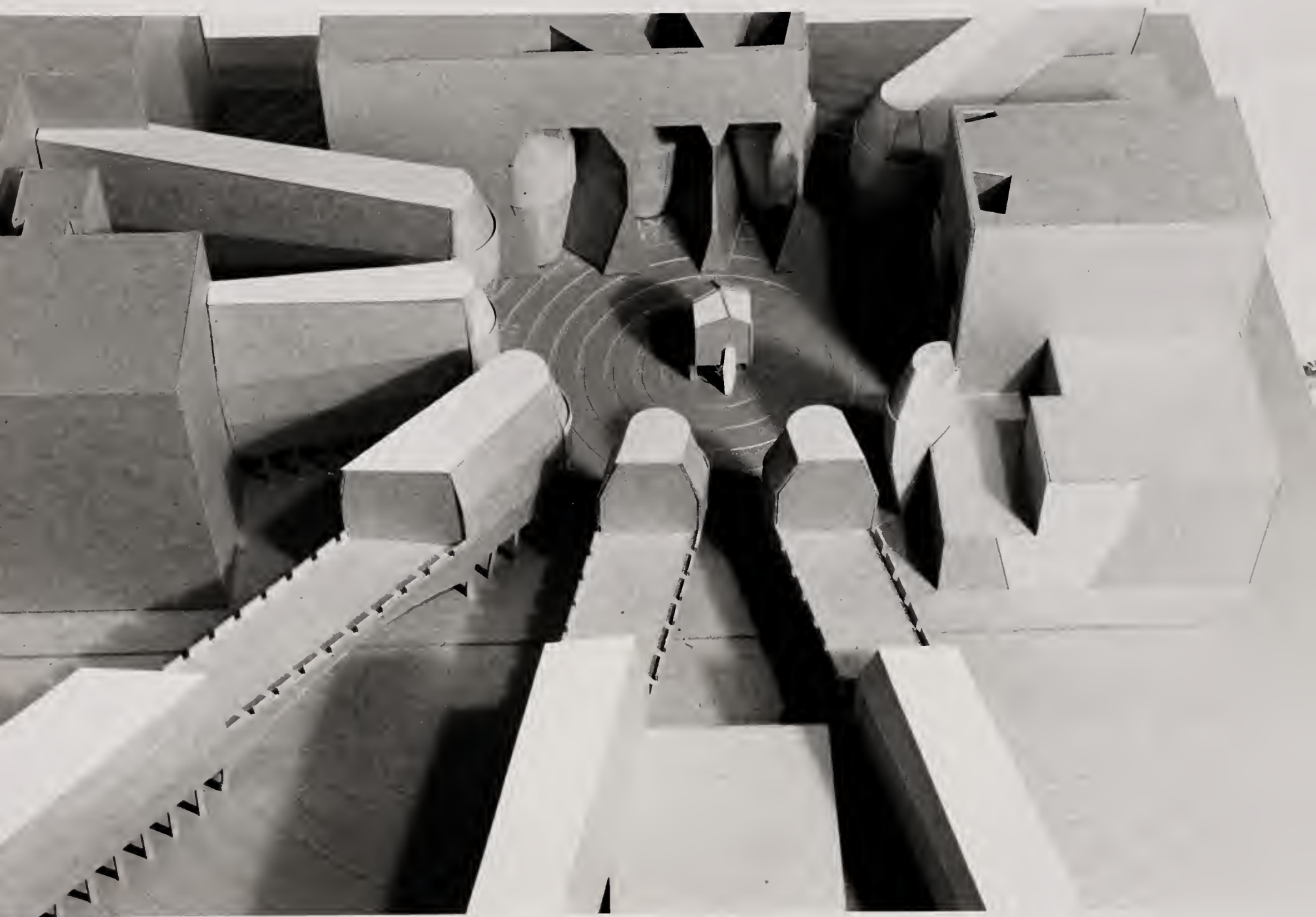
Nick Seirup

Associate



ERIC OWEN MOSS

Born: 1948, Office: Santa Monica, California
Publications: Progressive Architecture



ERIC OWEN PAPER

WILL STERUP (ASSOCIATE)

WILL STERUP

FLASH: 200
MAIN: 27
BUMP: 9
SHADOW 200
HI-LITE .07
COPY RANGE
SCR. RANGE
EXC. DEN. 93
23.1
9

E:
SIZE: 31%

PG. NO. 11-18
H.T. ☐ DUO.T. ☐ LINE ☐ OTHER

CONCENTRICITY UPDATE.

Concentric mazes in Europe are usually confined, concealed.

Burocratically provided housing - we now know - is unacceptable.

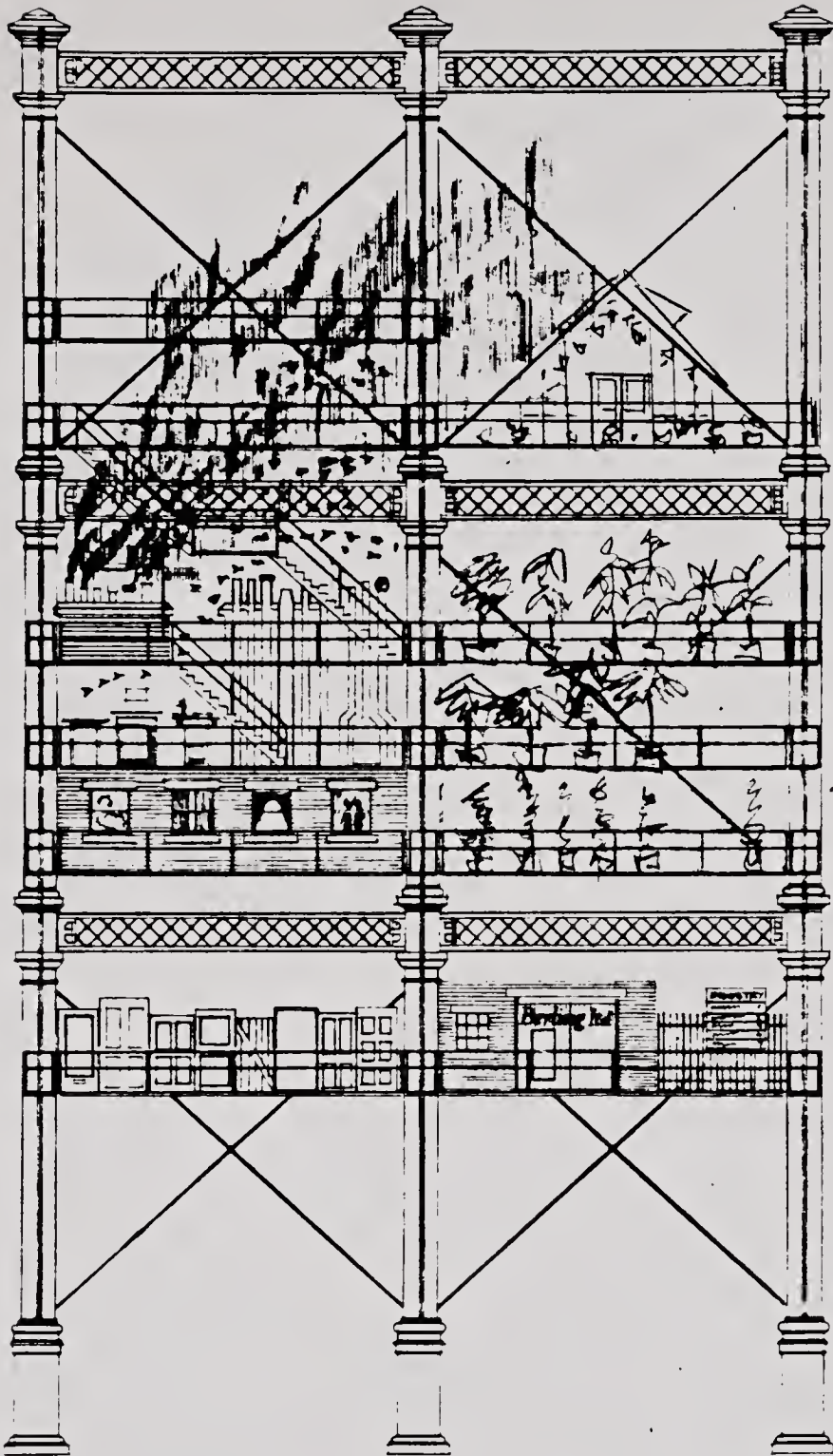
If any housing is to come in the Adam's spirit of achievement, on contiguous unoccupied land, the garden has to first upraise its edge.... as necessary interval.... in thanks for the sun and the rain.

The ready-made concentric form that can be rescued from the changes taking place in city is gasometer. Find one and you have a fence up which climbing plants can grow and aerial gangways for people to walk around for territory appreciation. Find a couple of these gasometer frames - one to fit within the other - and between spanning terraces can become wide places for the local people to do those things they would do if they had the space... store/exhibit their collection of the 'as found': wheel discs; New York doors; windows friends have looked out of

- : provide a plant haven so that plants can be memorials to their owners
- : support a greenhouse for recuperative office plants
- : offer a holiday home for plants whose owners are away
- : become a plant-gift-bank where plants can find new owners.

But most of all, by upraising the concentricity of garden, marking unique territory, this connective framework celebrates uniqueness; difference; enoughness of territory and announces that these qualities become more important as this century moves to completion.

A.M.S., August 6th, 1984.



BASE
DRAWING



URBANOMETER
THE SLAGE SET

12
19
23

1.200

BLITZ

04

CLARENCE TRUCKS

ALISON SMITHSON

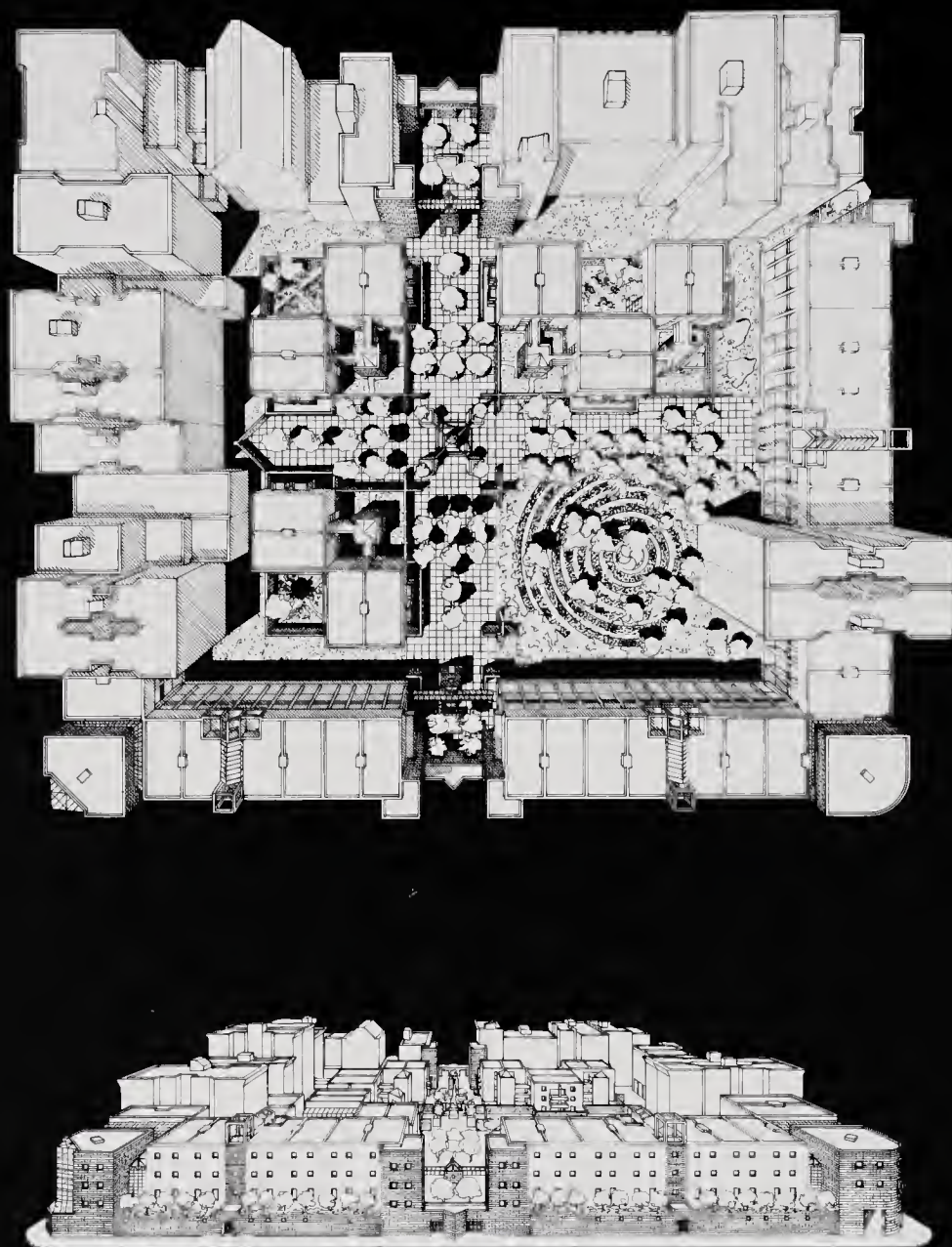
Born: 1924 Office: London, England
Founder of Team 10

THE EXHIBITION FOR "ADAM'S HOUSE IN PARADISE"

DAVID DEVALERIA

"Mankind owes progress to the discontented" Aldous Huxley

THIS PROJECT TAKES INTO ACCOUNT THE SPECIAL NATURE OF ADAM PURPLE'S "GARDEN OF EDEN" AS WELL AS ITS UNUSUAL SITING ON THE OUTSIDE EDGE OF ONE OF TWO CITY BLOCKS. THE TWO BLOCKS HAVE BEEN COMBINED INTO ONE, CLOSING OFF ELDRIDGE STREET. THE EXISTING BUILDINGS OUTSIDE THE SITE, ALONG WITH ADAM'S OWN HOUSE AND THAT ADJACENT TO IT, HAVE BEEN INTEGRATED INTO A NEW PERIMETER BLOCK. THIS BLOCK ENCLOSSES A "PROTECTED VILLIAGE" OF HOUSES AND GARDENS WHICH, UPON DISCOVERY IS INTENDED TO EVOKE THE SAME SURPRISE AND DELIGHT THAT THE GARDEN PRESENTLY DOES AMIDST THE RUINS OF THE LOWER EAST SIDE. THE ARTICULATION OF THE PROJECT IS INSPIRED BY IMAGES OF URBANIZED FORTRESSES, TRANSFORMED PALACES AND SACRED PRECINCTS. THESE HAVE IN COMMON THE CONTINUAL REUSE OF THE STRUCTURES OF PREVIOUS GENERATIONS, RESULTING IN THE COEXISTANCE OF DIVERSE ARTIFACTS AND IMAGES. THE PROJECT THUS DOES NOT APPEAR AS SIMPLY A RESULT OF ECONOMIC OR POLITICAL FORCES, BUT MORE THE FRUIT OF AN ONGOING STRUGGLE TO BUILD AND HOLD TOGETHER A COMMUNITY.



D A V I D D e V A L E R I A

Columbia University, M. Arch, 1983
Designer at S.O.M.

----- The Wood of Eden -----

This planning is only based on the following romantic concepts for lack of concrete visual informations or the background of political informations.

1. Adam's House is a historic and physical symbol of this place.
2. The whole site is the Garden of Eden.
3. All buildings are in the Wood of Eden.
4. Public buildings are like holies in the Garden.

Shin Takamatsu

THE WOOD OF EDEN



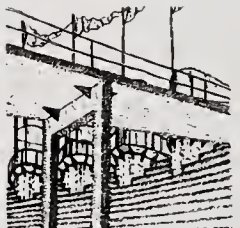
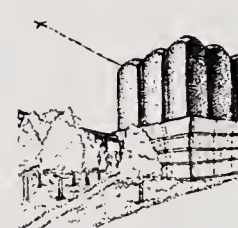
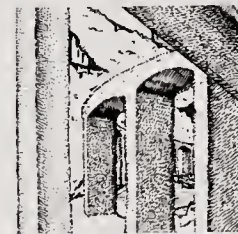
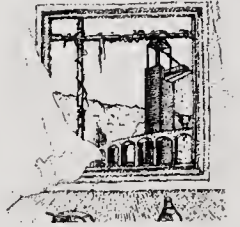
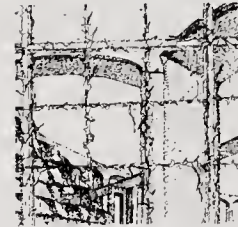
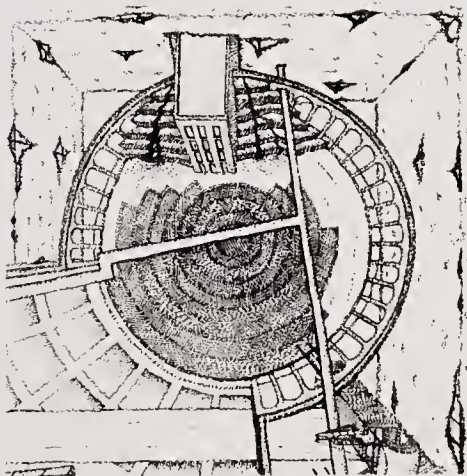
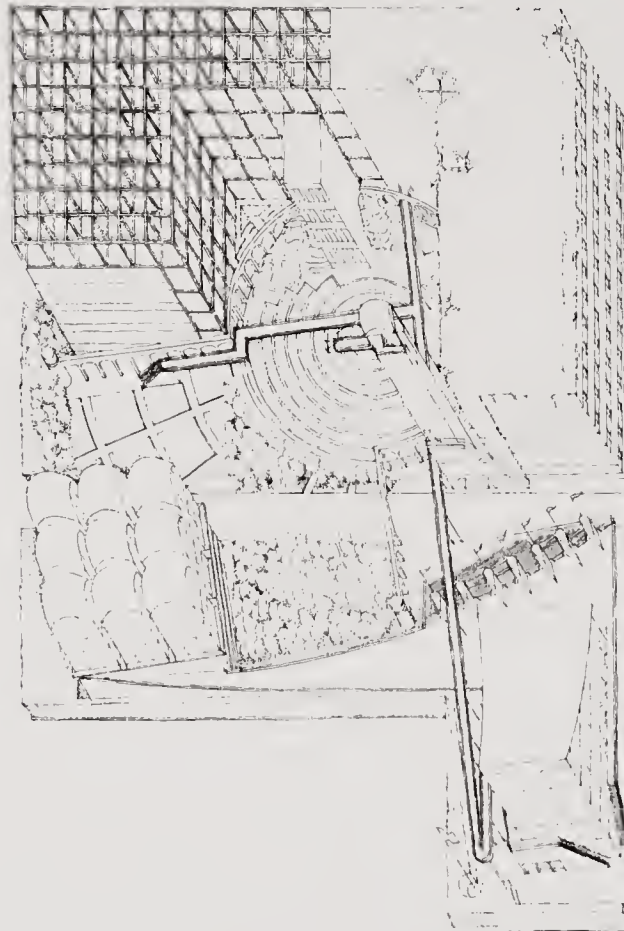
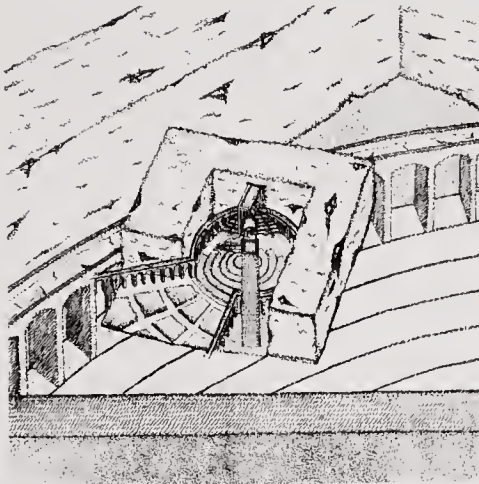
EAST ELEVATION



SOUTH ELEVATION



WEST ELEVATION



SHIN TAKAMATSU
Kyoto, Japan

Shin Takamatsu
Kyoto, Japan

August 30, 1984

Glenn Weiss
STOREFRONT FOR ART AND ARCHITECTURE
51 Prince Street
New York, New York
1 0 0 1 2

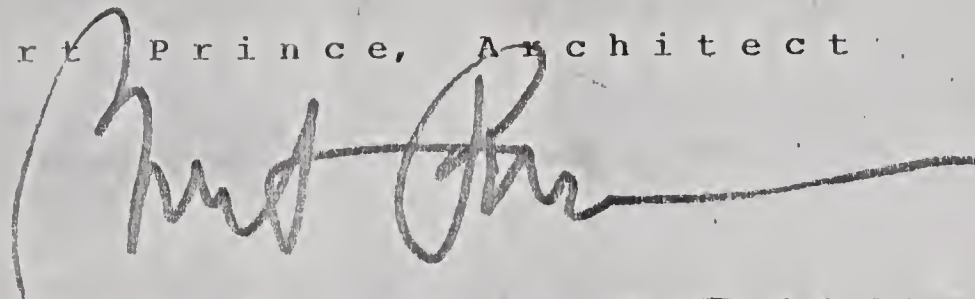
Dear Glenn,

Enclosed herewith is my drawing for the 'Garden of Eden' project; a photo of myself; and an 8" X 8" reduction of the drawing. I hope this is all of the stuff you need but please let me know if there is anything else.

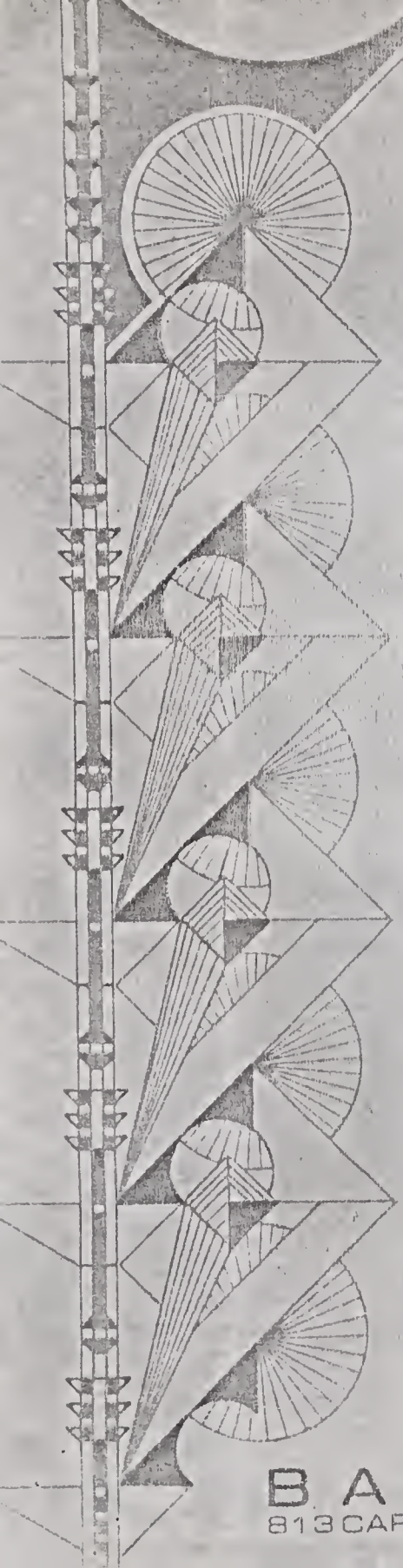
The following statement concerns the design:

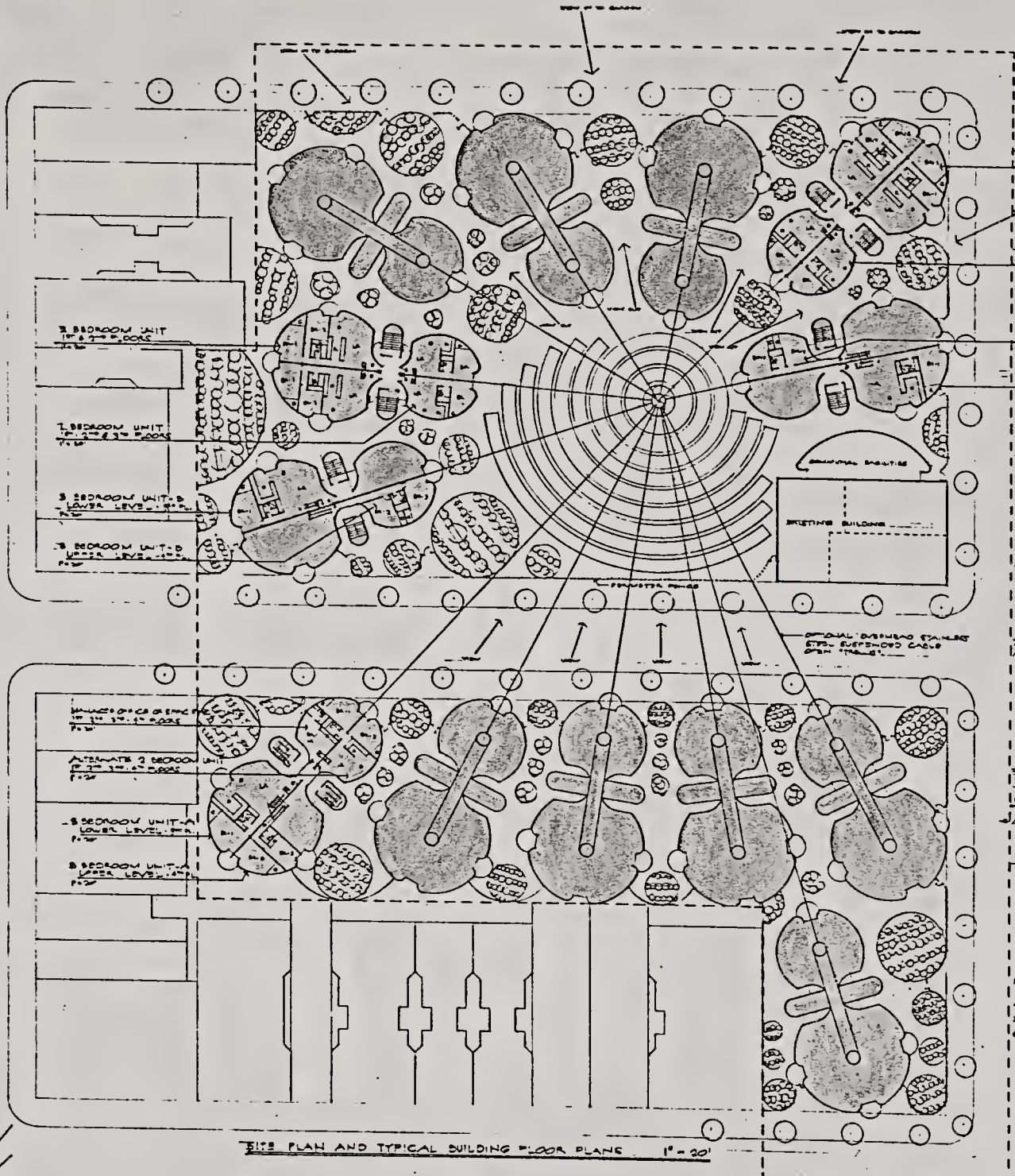
THIS SCHEME PROVIDES A CONTINUATION OF THE GARDEN WHICH HAS ALREADY BEEN BEGUN BY ALLOWING IT TO EXPAND BETWEEN AND AROUND THE APARTMENT BUILDINGS. THE BUILDINGS ARE DESIGNED MORE AS SCULPTURAL ELEMENTS AROUND WHICH THE GARDEN SPACES FLOW WITH VIEWS FROM THE UNITS THEMSELVES TO THE MAIN GARDEN AND FROM THE STREETS THROUGH BETWEEN THE BUILDINGS. A SERIES OF PAVED WALKING AREAS MEANDER FROM BUILDING TO BUILDING AND THROUGHOUT THE GARDENS ALLOWING PLACES TO READ, RELAX, EXERCISE, AND PLAY. FIRE AND SAFETY ACCESS IS ALSO MAINTAINED. THE BUILDINGS THEMSELVES PROVIDE FOR EFFICIENCY AND ECONOMY WITHOUT BEING BOXES. THE DETAILS OF THE ARCHITECTURAL DESIGN ARE FULLY WORKED OUT THOUGH NOT INCLUDED IN THESE DRAWINGS DUE TO SPACE LIMITATIONS AND THE IMPORTANCE OF SHOWING THE OVERALL PLAN OF THE SCHEME.

Bart Prince, Architect



BART PRINCE ARCHITECT
813 CARLISLENE • ALBUQUERQUE • NEW MEXICO • 87106 • PHONE • 505 • 842 • 1961





SECTION	PLAN	SECTION	PLAN
1st FLOOR	2nd FLOOR	3rd FLOOR	4th FLOOR
5th FLOOR	6th FLOOR	7th FLOOR	8th FLOOR
9th FLOOR	10th FLOOR	11th FLOOR	12th FLOOR
13th FLOOR	14th FLOOR	15th FLOOR	16th FLOOR
17th FLOOR	18th FLOOR	19th FLOOR	20th FLOOR
21st FLOOR	22nd FLOOR	23rd FLOOR	24th FLOOR
25th FLOOR	26th FLOOR	27th FLOOR	28th FLOOR
29th FLOOR	30th FLOOR	31st FLOOR	32nd FLOOR
33rd FLOOR	34th FLOOR	35th FLOOR	36th FLOOR
37th FLOOR	38th FLOOR	39th FLOOR	40th FLOOR
41st FLOOR	42nd FLOOR	43rd FLOOR	44th FLOOR
45th FLOOR	46th FLOOR	47th FLOOR	48th FLOOR
49th FLOOR	50th FLOOR	51st FLOOR	52nd FLOOR
53rd FLOOR	54th FLOOR	55th FLOOR	56th FLOOR
57th FLOOR	58th FLOOR	59th FLOOR	60th FLOOR
61st FLOOR	62nd FLOOR	63rd FLOOR	64th FLOOR
65th FLOOR	66th FLOOR	67th FLOOR	68th FLOOR
69th FLOOR	70th FLOOR	71st FLOOR	72nd FLOOR
73rd FLOOR	74th FLOOR	75th FLOOR	76th FLOOR
77th FLOOR	78th FLOOR	79th FLOOR	80th FLOOR
81st FLOOR	82nd FLOOR	83rd FLOOR	84th FLOOR
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89th FLOOR	90th FLOOR	91st FLOOR	92nd FLOOR
93rd FLOOR	94th FLOOR	95th FLOOR	96th FLOOR
97th FLOOR	98th FLOOR	99th FLOOR	100th FLOOR

SCHEMATIC SECTION
TYPICAL UNIT DIMENSIONS
1. DISTANCE

UNITS OVER DIMENSIONS RESULTS
1. AS UNIT AS 102 UNITS PER 1.5

- BUILDING CONSTRUCTION**
- 1. INTEGRAL CONCRETE & REINFORCED CONCRETE ROOF & EXTERIOR FINISHES
 - 2. EXTERIOR WALLS - EXTERIOR FINISHES
 - 3. EXTERIOR WALLS - EXTERIOR FINISHES
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 - 99. EXTERIOR WALLS - EXTERIOR FINISHES
 - 100. EXTERIOR WALLS - EXTERIOR FINISHES

SITE PLAN AND TYPICAL BUILDING FLOOR PLANS 1" = 20'

RADIAL APARTMENTS - GARDEN

ADAM PURPLE • GARDEN DESIGN

bart prince • architect • albuquerque

BART PRINCE ARCHITECT

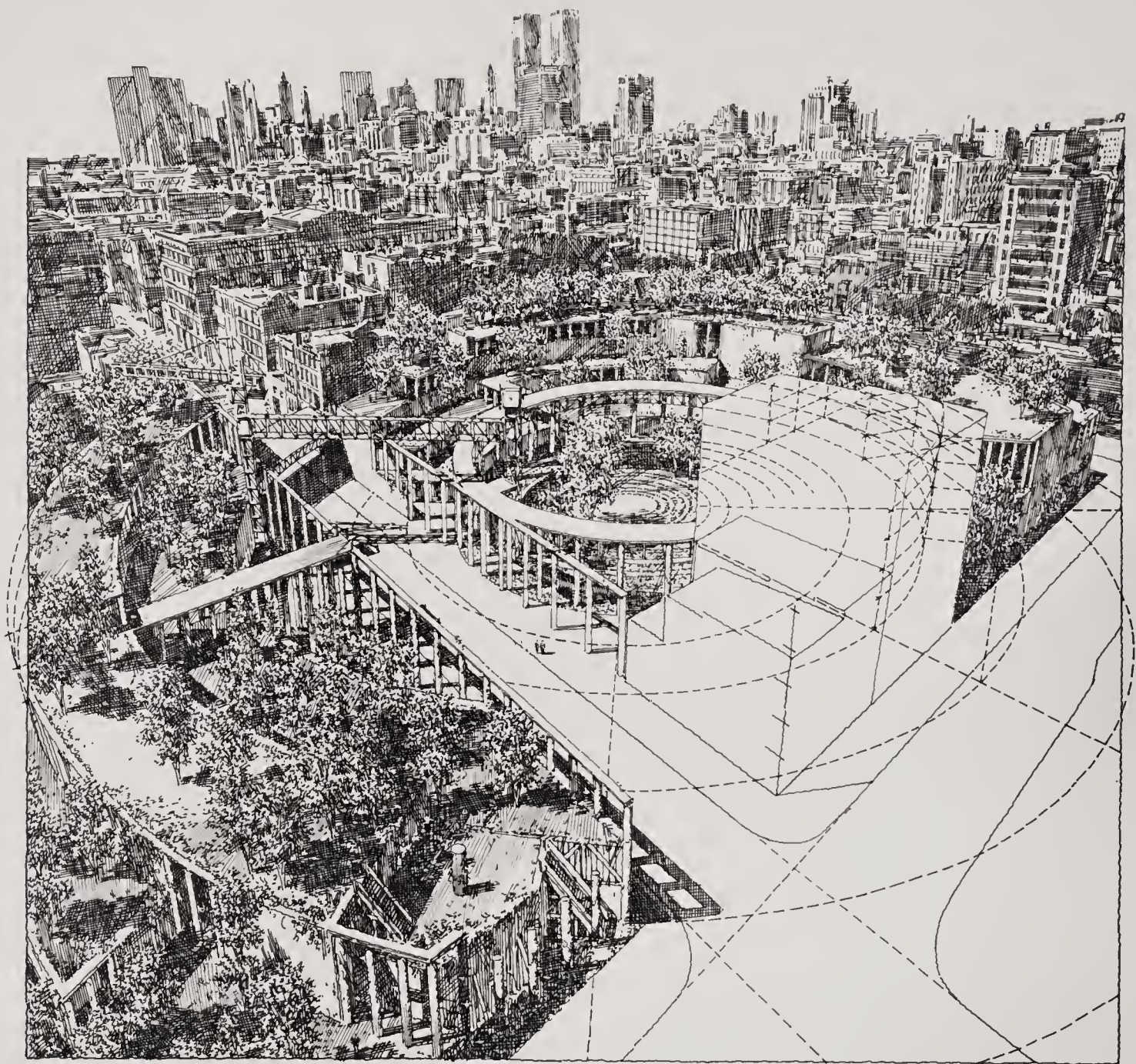
3501 Monte Vista N.E.
ALBUQUERQUE, NM 87106
(505) 256-1961

The cultivation of gardens within dense urban settlements helps to establish a healthy community of planetary life-forms and processes. The same is true of forests, which are an aspect of wilderness brought to the city. An urban terrain of terraced houses, constructed of reinforced concrete, with soil roofs three to eight feet in thickness will, in the proposed design, form a new forest floor. The Garden of Eden, at the center of an expanding complex of earth houses and urban forests, remains a unique preserve. As a point of origin, it serves as a reference and resource for future growth.

Lebbeus Woods

New York City

September 1984



Garden of Eden Hotel - Phase 2 Eldridge Street, New York City *William S. Morris* - 7 284

LEBEUS WOODS

NEW YORK

Project
"ADAM'S HOUSE IN PARADISE"

Adams Stairs to Paradise

Lower East Side, Manhattan

Seven interconnected ten-storey helical "Stairs" enclose the site from north, west and south, leaving the Garden of Eden in the center of the project.

the building ~~from~~^{for} remains an enlarged spiral staircase, while each apartment plays a role of a single step in that large stair-way. Retreating apartments form open-air terraces around a central open space. The elevators and stairs leading to the apartments are located underneath the ~~saded~~^h overhangs of the building.

Because no Housing Authority is going to promote Architecture, this project is dedicated to two great gardeners who were fascinated by architecture. To an English gardener who united glass and steel to protect water lillies and to a French gardener who dissolved steel in cement to protect his saplings. They might protect architecture as well.

ZVI HECKER

Jerusalem 21 August 1984.



STATEMENT FOR A.S. L. 1000000
51 Prince St, NYC. NY 10012-4010/10

Zvi Hecker
Tel Aviv, Israel

STAIRS

ADAM'S HOUSE
~~TO IN~~ PARADISE

Lower East Side, Manhattan

Zvi Hecker arch.

Adams Stairs to Paradise

Lower East Side, Manhattan.

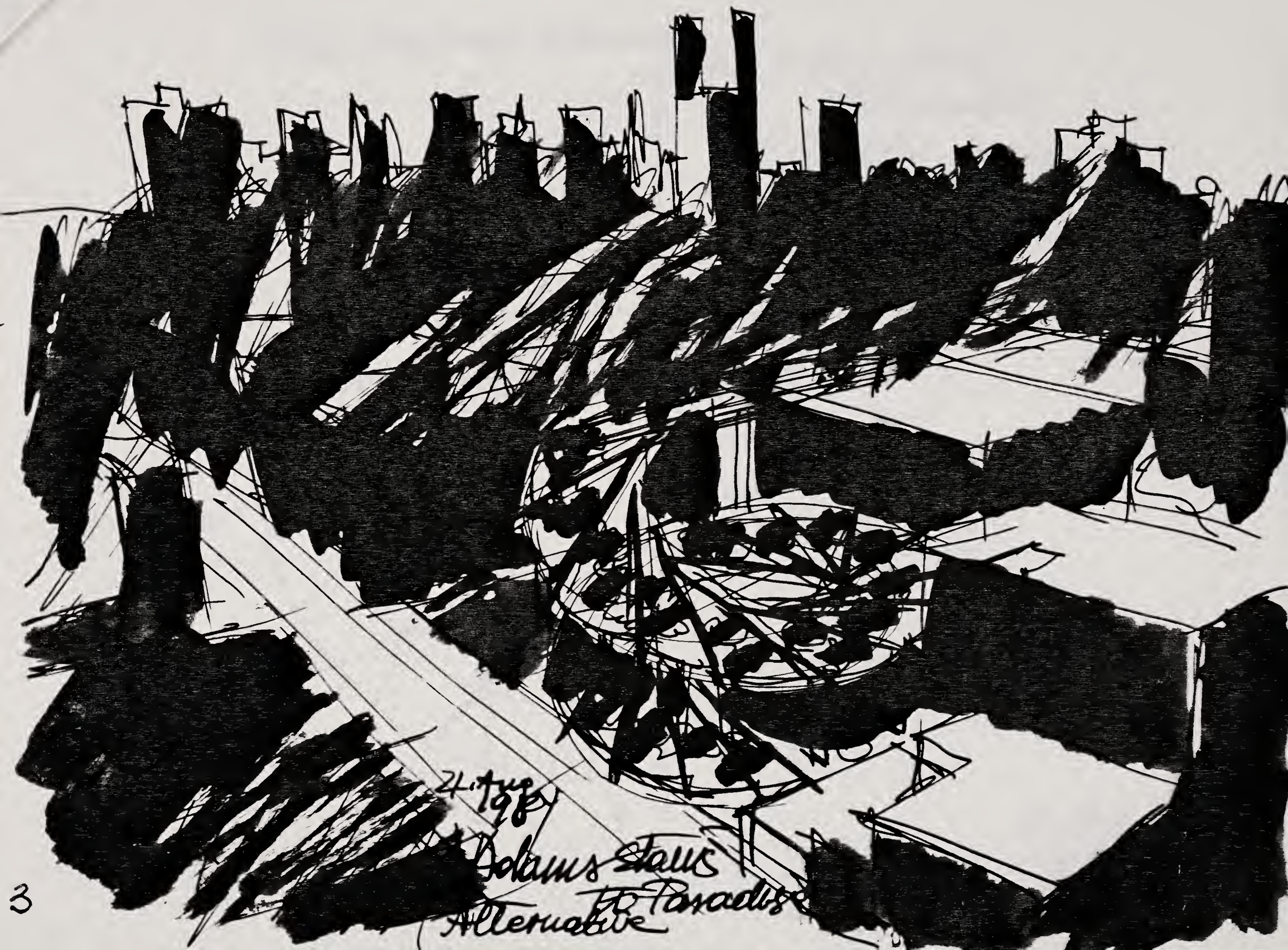
Seven interconnected ten-storey helical "stairs" enclose the site from north, west and south, leaving the Garden of Eden in the center of the project.

The building form remains an enlarged spiral staircase, while each apartment plays a role of a single step in that large stairway. Retreating apartments form open-air terraces around a central open space. The elevators and stairs leading to the apartments are located underneath the shaded overhangs of the building.

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W. J. Hecker

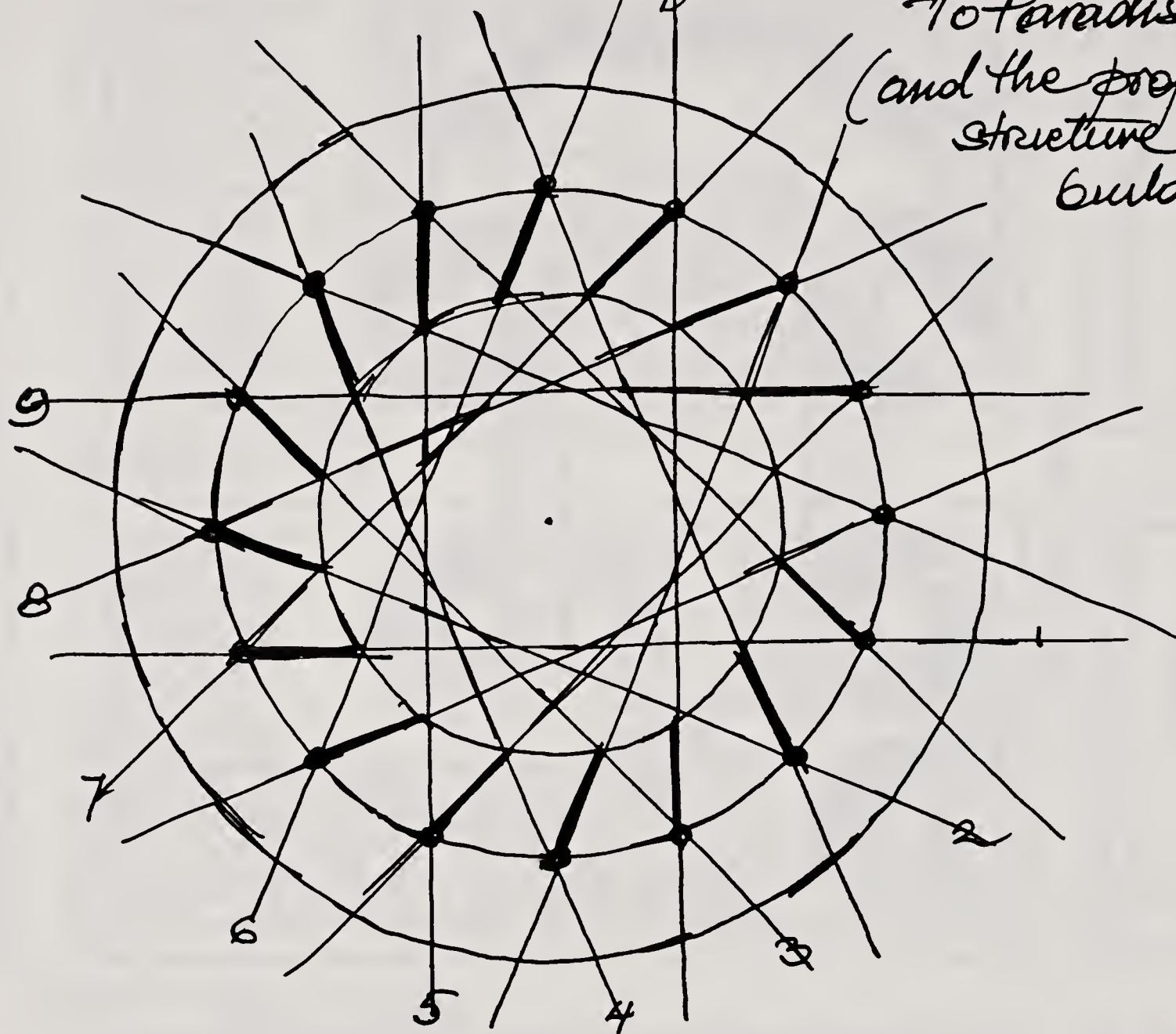
Jerusalem 21. August 1984

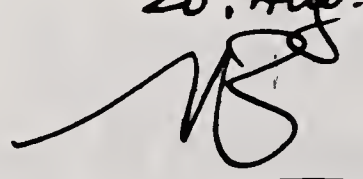


24 Aug 1984

Dolan's Status
to Paradise
Alternative

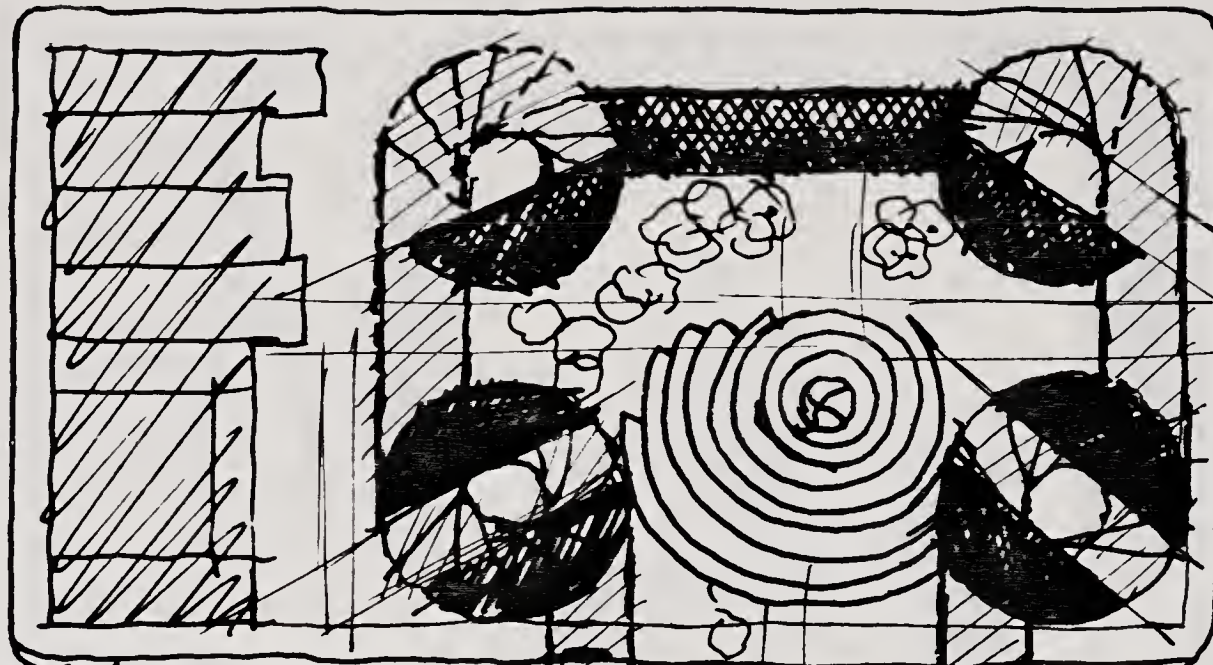
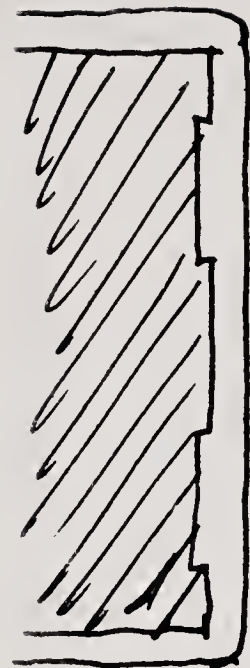
The sacred geometry of the Adams Stairs.
To Paradise
(and the profane
structure of the
building)



20. Aug. 84

4

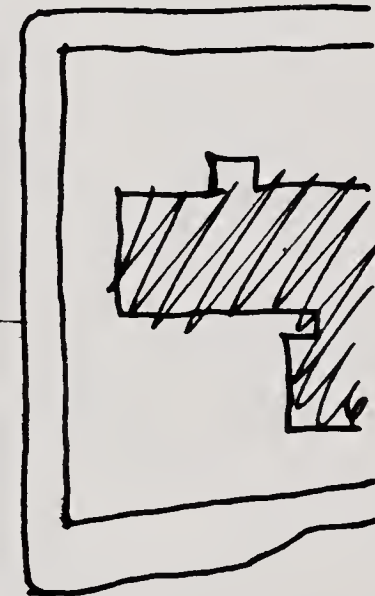
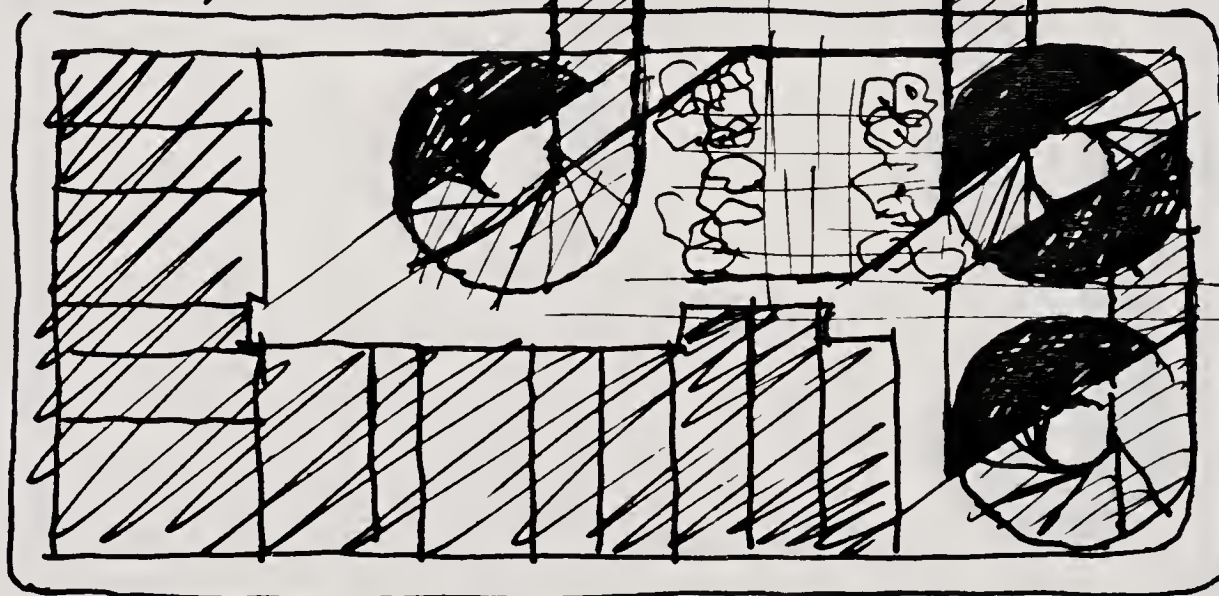
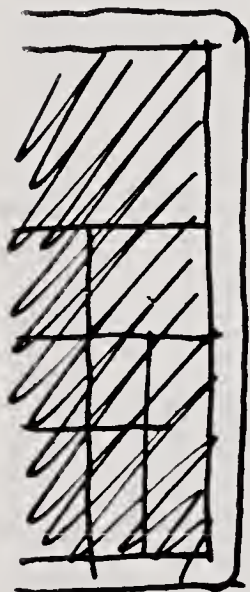
North ↗

site plan at the ground floor level

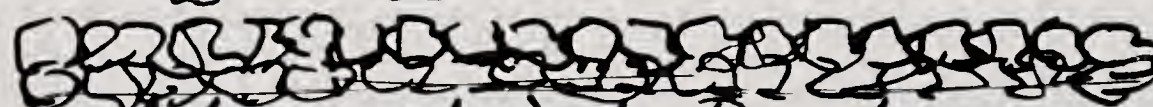


Eldridge street

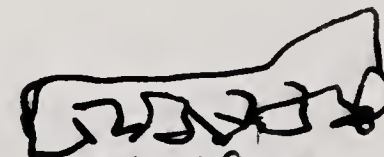
Stanton street



0 25 50

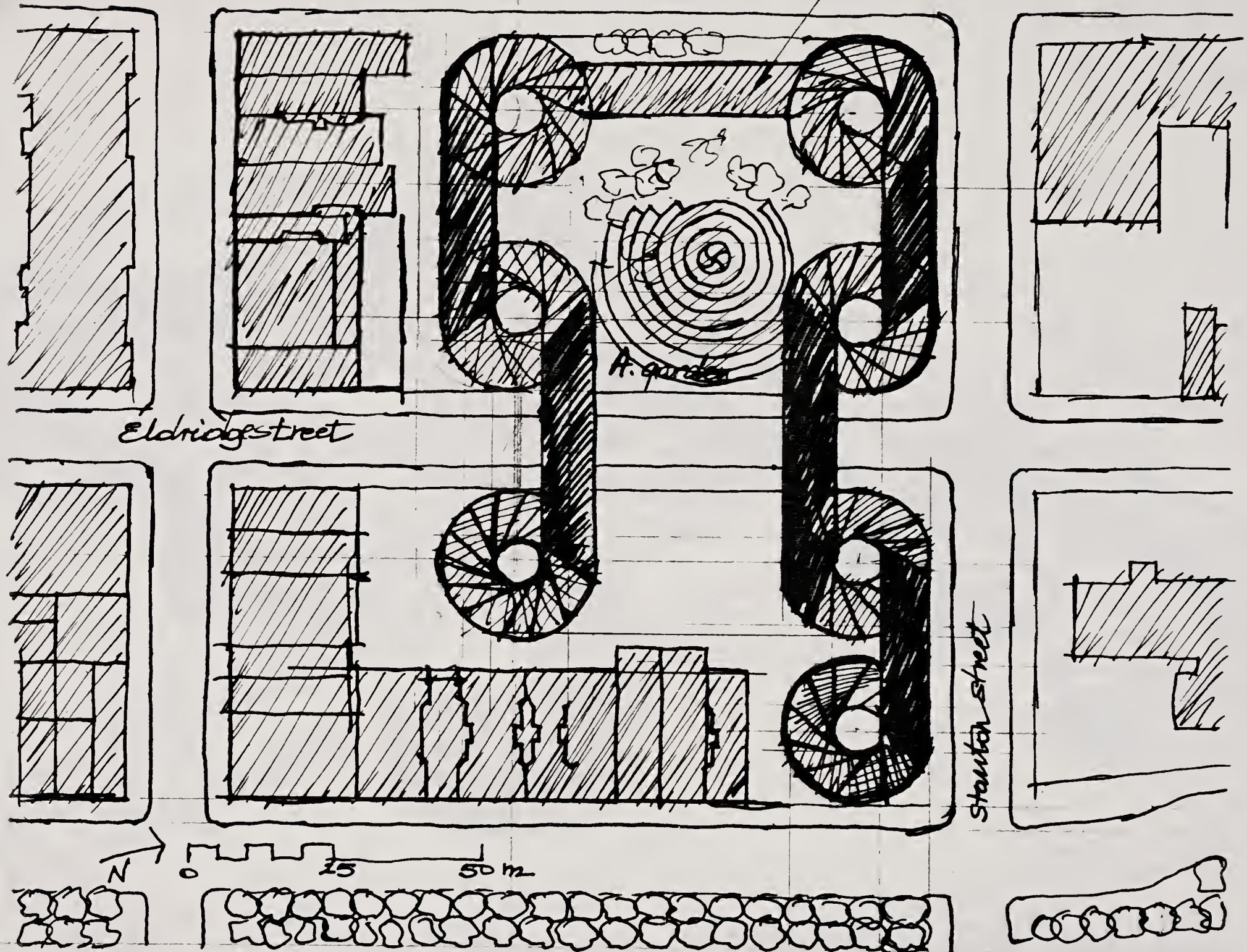


Adams stairs to Paradise



21. Aug. 84 Hecker 5

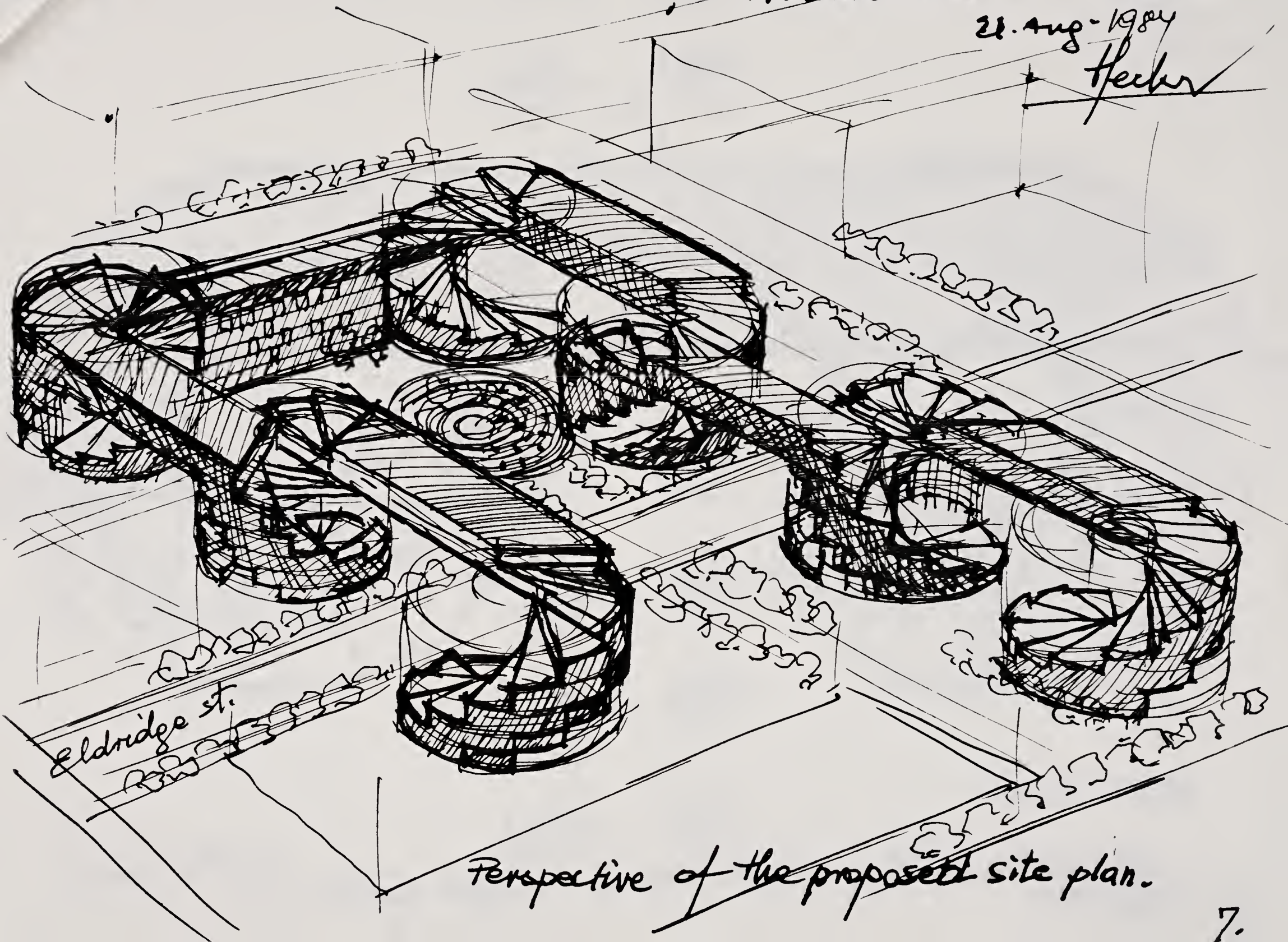
Site plan 5 storey high



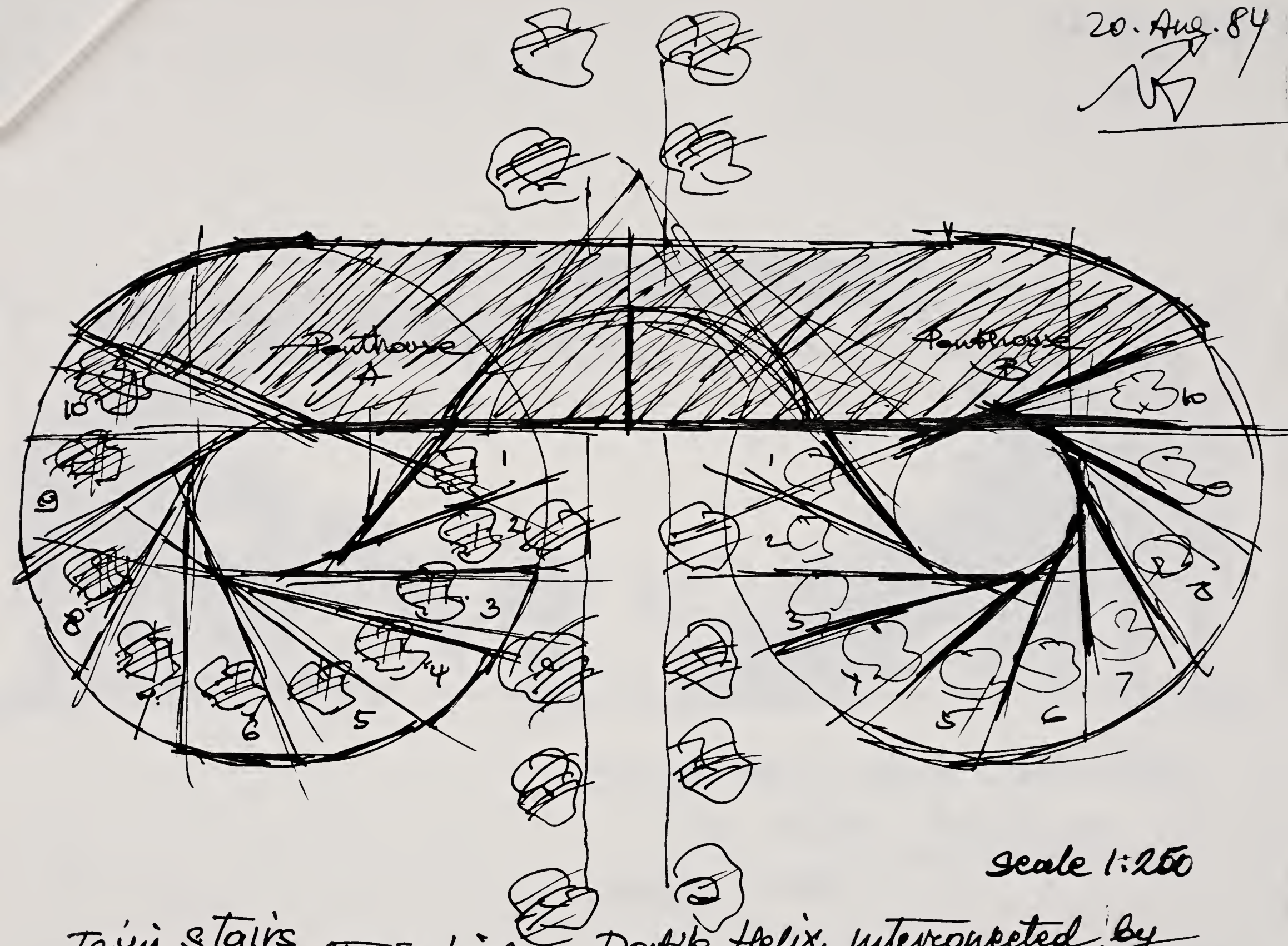
Adams Stairs to Paradise

21. Aug - 1984

Hecker



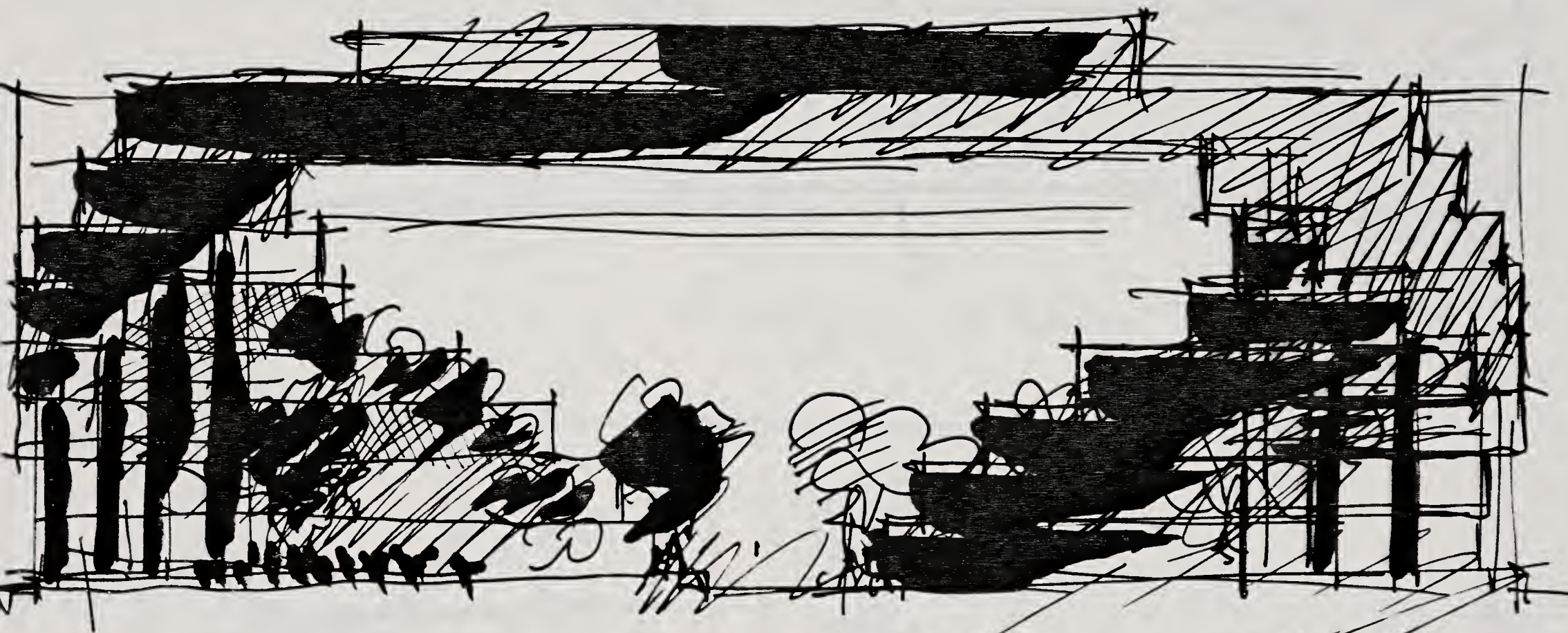
20. Aug. 84
[Signature]



Scale 1:250

Twin stairs 10 storeys high Double Helix interconnected by a bridge &

20 Aug 1984
MS

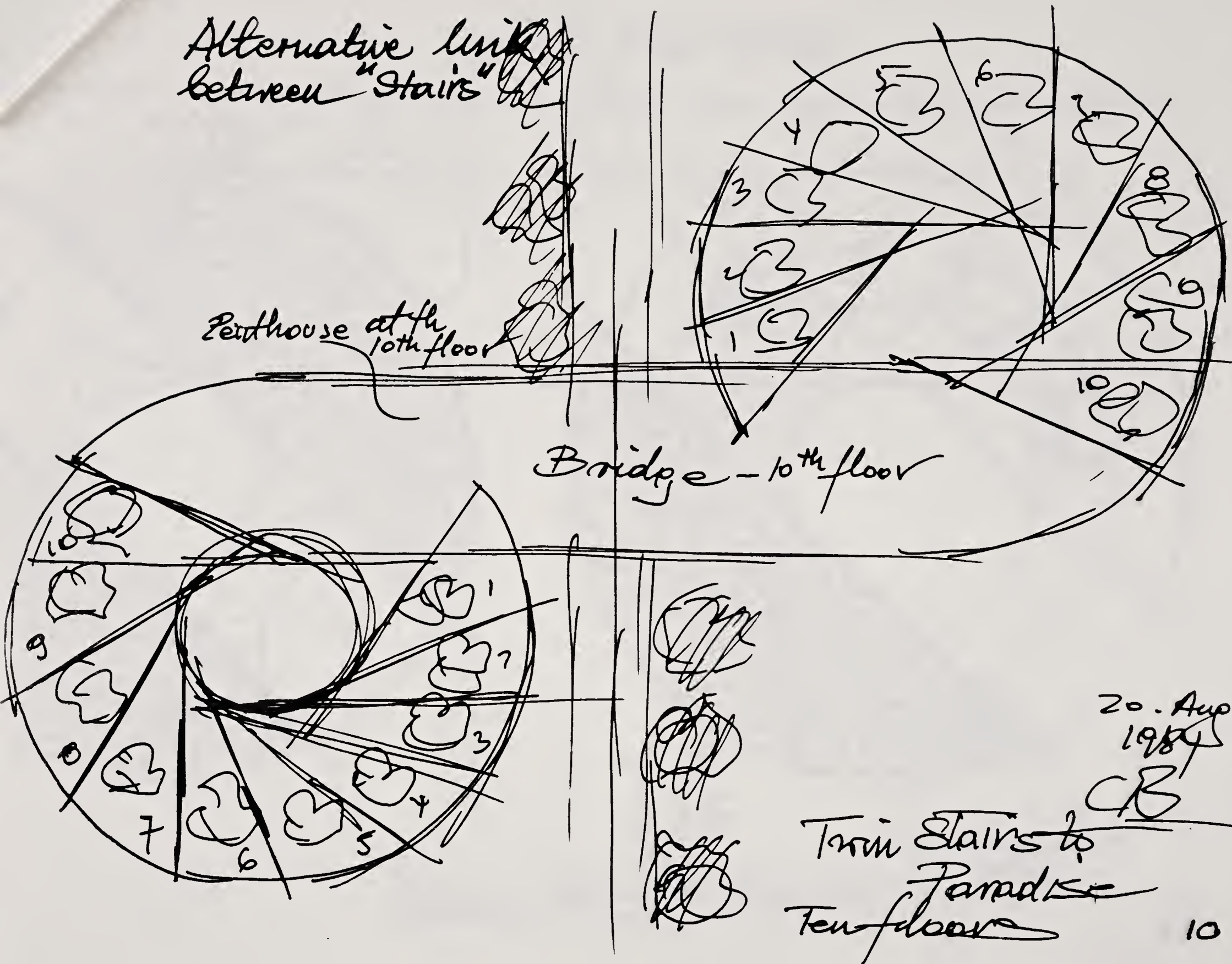


Double Helix stairs - elevation
Twin stairs 10 floors
Scale 1:250

Alternative link
between "Stairs"

Penthouse at the
10th floor

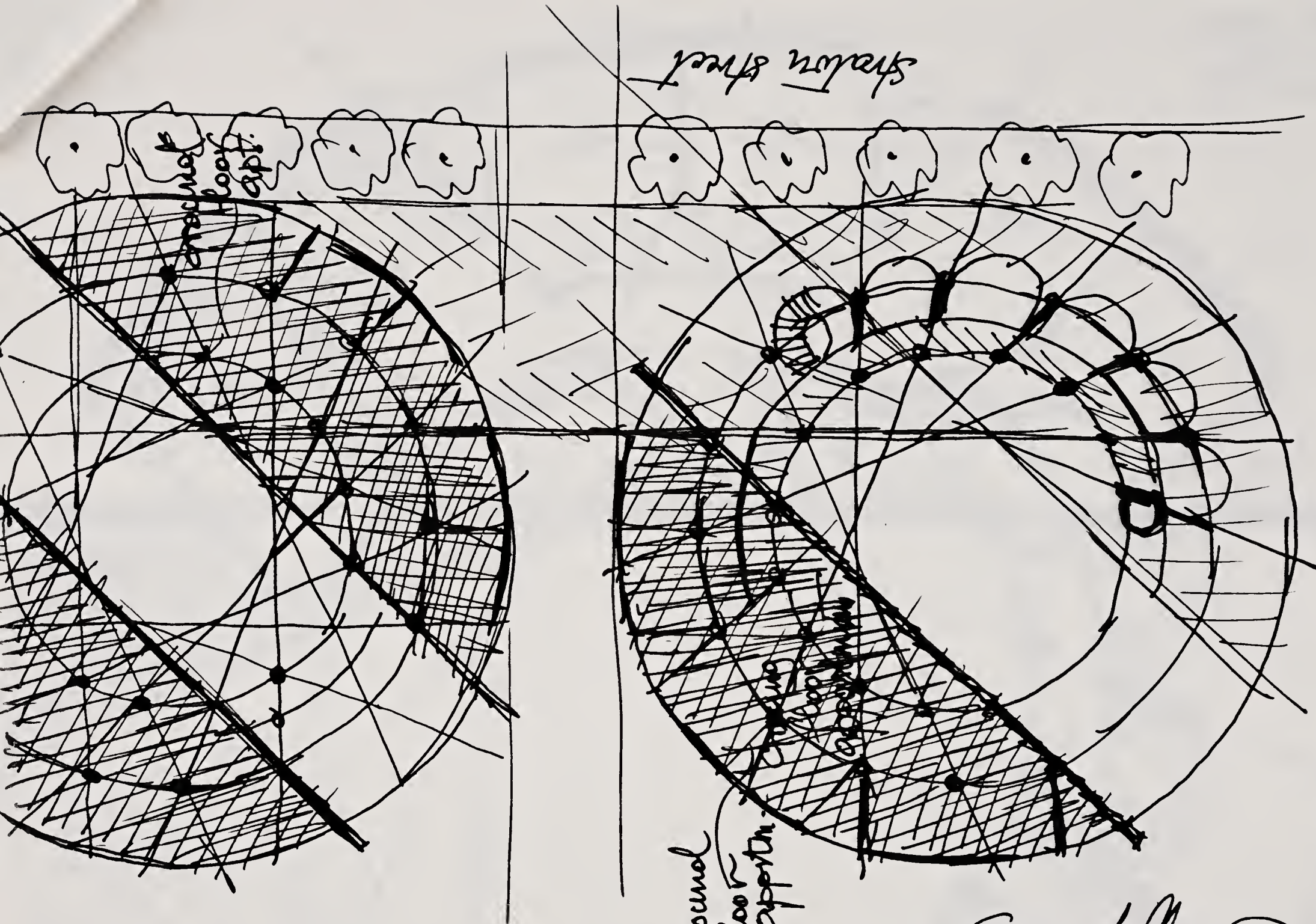
Bridge - 10th floor



20. Aug
1984

CB

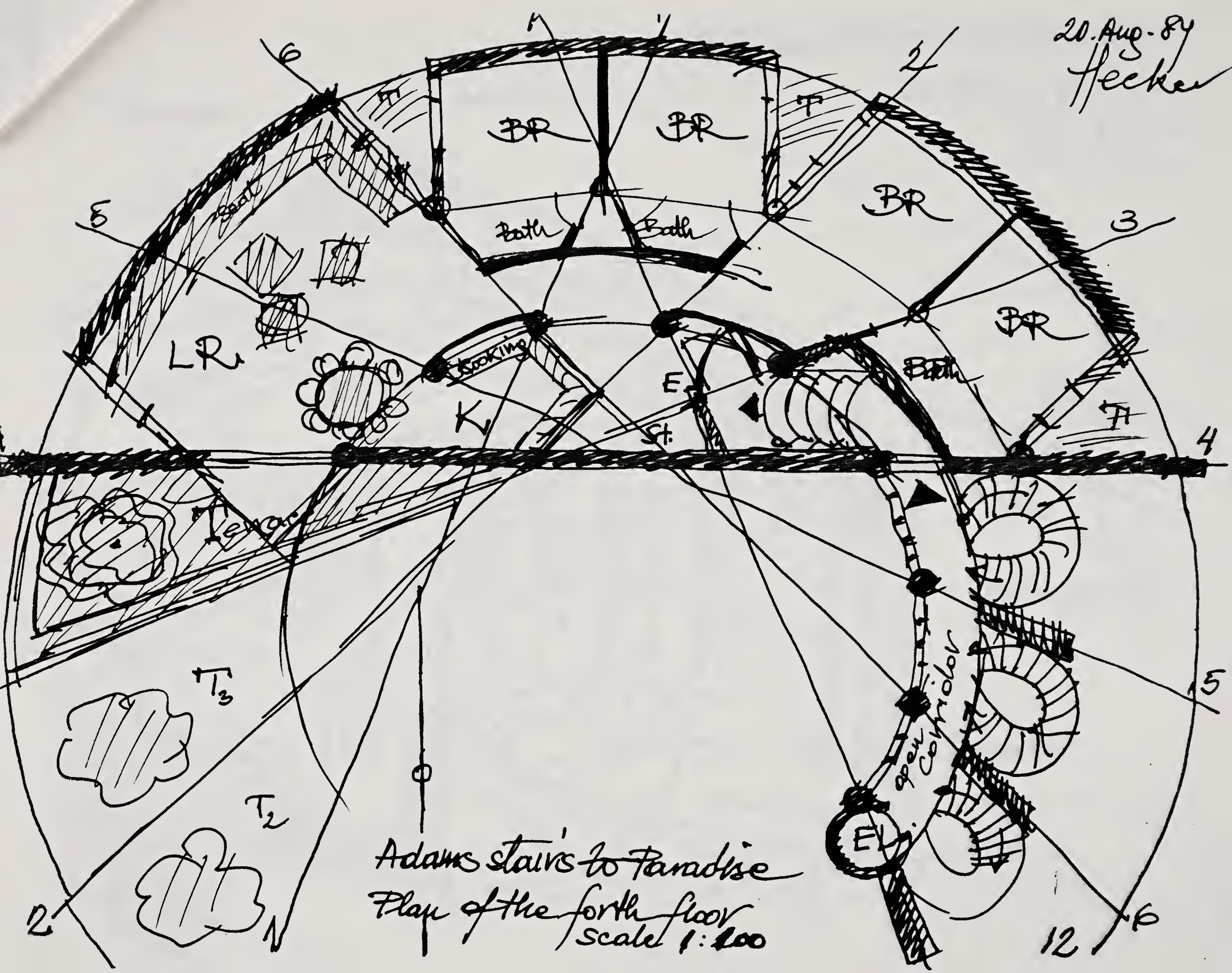
Trin Stairs to
Paradise
Ten floors



Adams stairs to Paradise

Ground floor plan

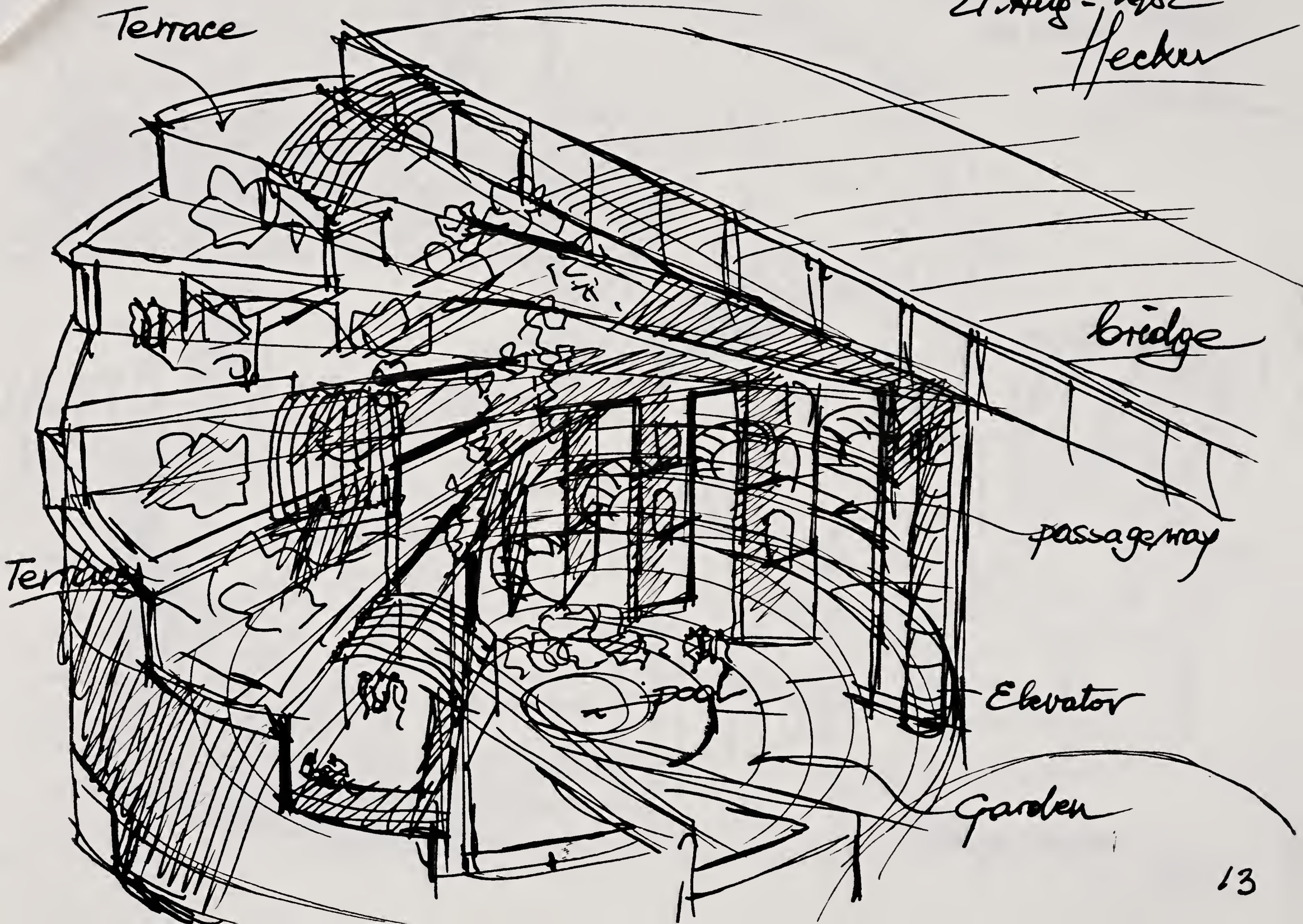
20 Aug. 84
Hecker



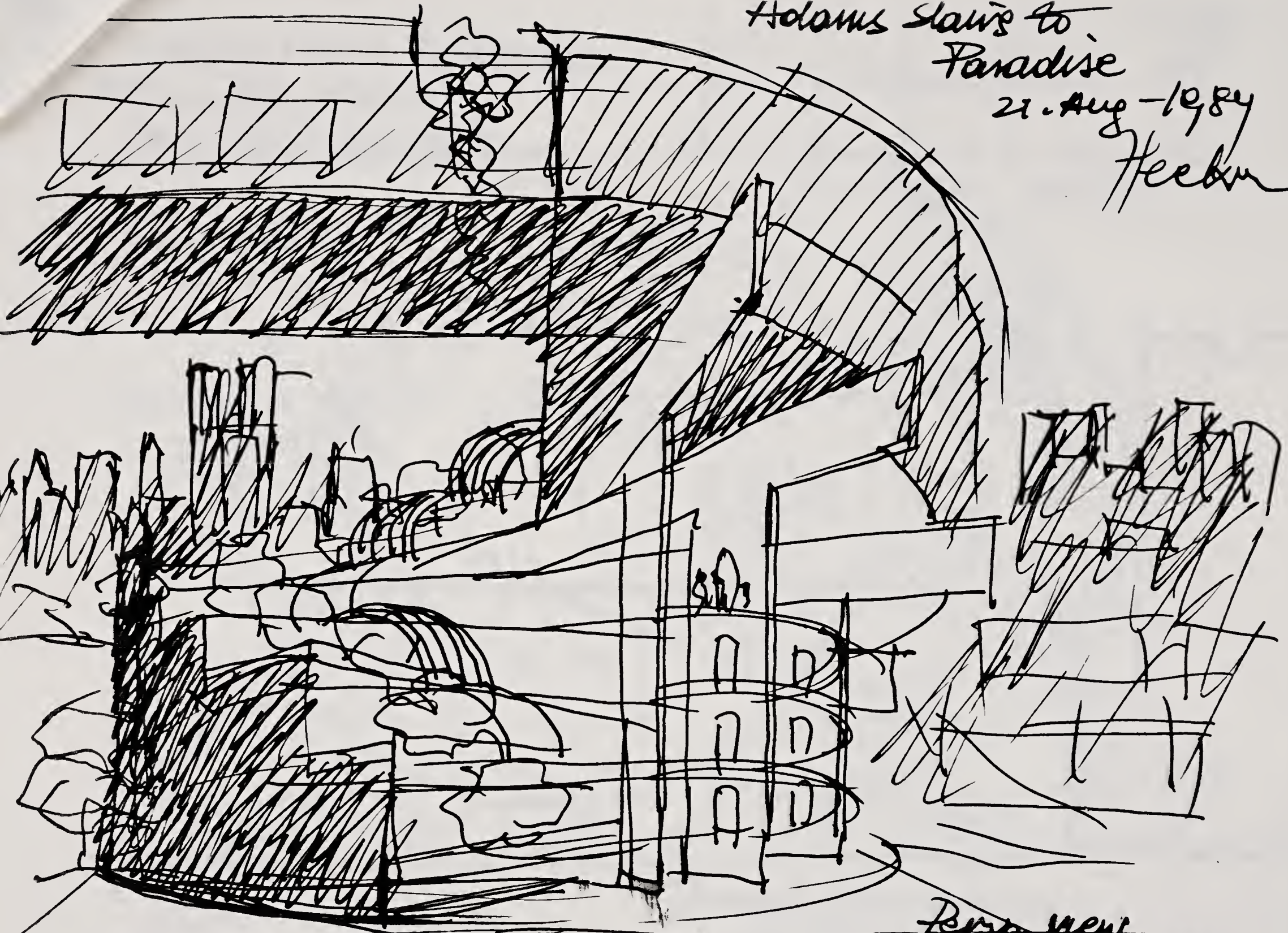
Adams Slaves to Paradise

21 Aug - 1982

Hecker



Holmes Slaves to
Paradise
21. Aug - 1984
Heckler



Persp. view

Adams Hairs to Paradise Alternative plan One stair case only

20. Aug
1988
W3

Adam's Home

The Garden of Eden

open space

columns

stairs

8

7

ground floor apt

6

5

4

3

2

BR

BR

BR

BR

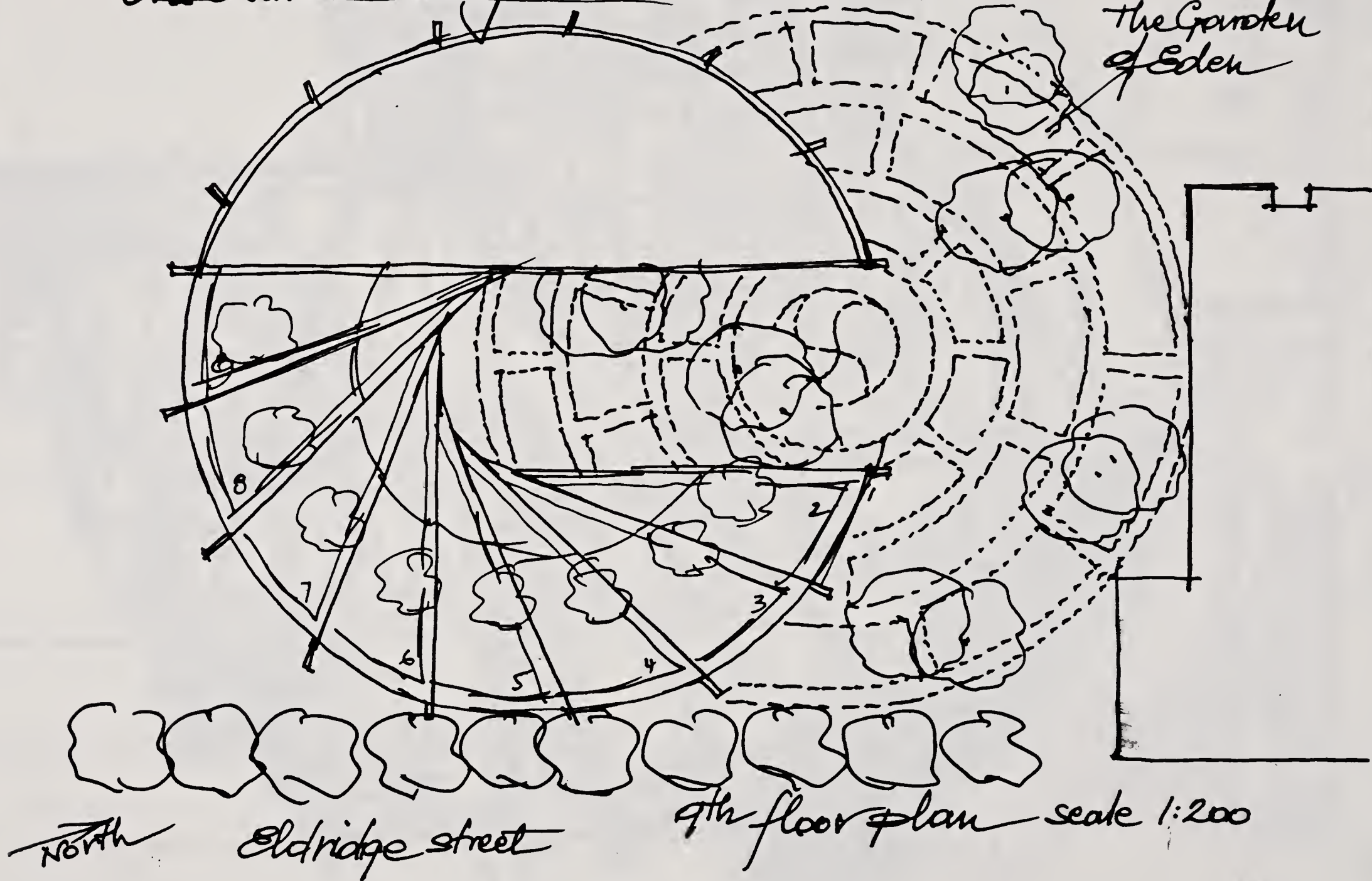
Elev.

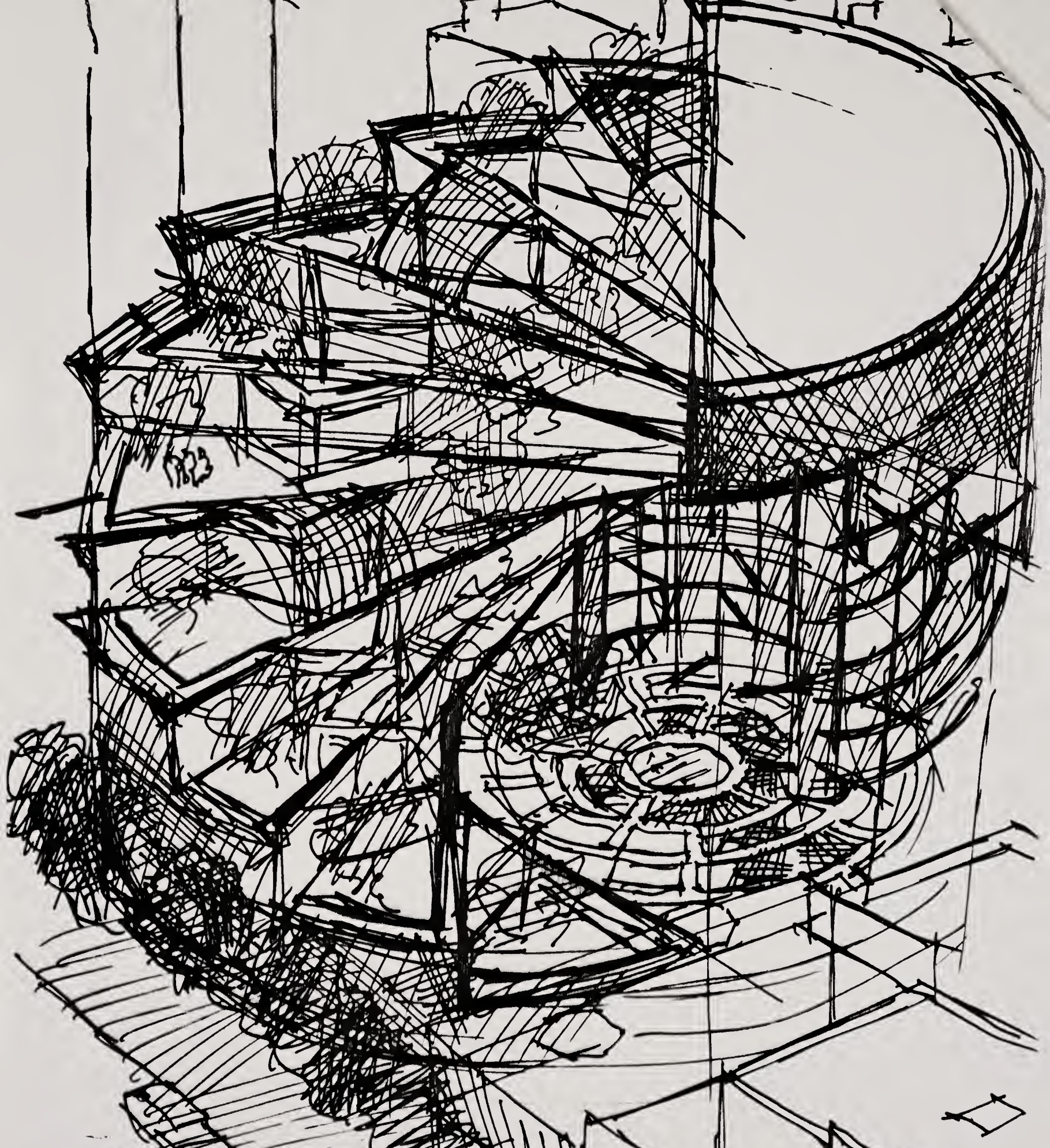
Ground floor plan
scale 1:200

North

Eldridge Street

Adams stairs to Paradise
Alternative plan
One staircase only





Alternative plan
One staircase over
the Garden of Eden Adams Stairs to Paradise

Persp View

51 Prince Street, New York, NY 10012

Wed - Sun: 11-7

(212)431-5795

STOREFRONT FOR ART AND ARCHITECTURE